

THE ETUDE

January 1943

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DR. BOB JONES, JR.

BOB JONES COLLEGE

CLEVELAND, TENNESSEE

THE METROPOLITAN

OPERA ASSOCIATION opened its fifty-eighth season on November 23, with a performance of Donizetti's *La Fille du Regiment*. Lily Pons sang the title role and Frank St. Leger was the conductor. Although lacking some of the brilliance of former seasons, due to the restrictions of dim out regulations, the occasion was highly successful and assured well for opera in war times. This season marks the eighth under the management of Edward Johnson. On November 24, the Philadelphia season was opened with a performance of Mozart's *"Don Giovanni,"* with Bruno Foa conducting, and with a cast headed by Elio Piana, Salvatore Baccaloni, Charles Kullman, Zinka Milanov, Jarmila Novotna and Morris Porell.

MORITZ ROSENTHAL was honored on his eightieth birthday, December 18, by a gala concert arranged by a committee composed of many of the most prominent musical artists at present in this country. The affair was held in the auditorium of Hunter College and the program was in charge of Dr. Paul Klemperer.

DR. PAUL SCHLÖRER, organist, choral director and teacher, and widely known in the New York metropolitan area, died at Hoboken, New Jersey, on November 18. He was born in Chicago and studied organ and piano in his native city and in New York and France. He was organizer and conductor of five clubs and choral organizations, one of the best known of these being the Hudson Choral Society, of which he was conductor for ten years.

THE SHOESTRING OPERA COMPANY is the name adopted by a group of young American singers organized by Leopold Sacher, in New York City, to present a series of opera performances, the first of which will be given on January 9 and 10. The name of the company is self-explanatory, the idea being that none of the members will cost any fees until a fund of \$5,000 has been established. A number of very promising young artists have joined in this worthy enterprise.

FRITZ KREISLER received a tremendous ovation on October 31. The occasion of his first New York recital since the accident in which he was severely injured in April 1941. The entire audience rose to its feet and welcomed him in a tribute of affection and esteem so wholehearted and overwhelming that he was visibly touched to the core.

FRIEDRICH SCHÖRR, noted Wagnerian baritone, who has appeared as Wotan two hundred and fifty times and as Herra Sachs more than two hundred times since he joined the Metropolitan Opera Company fifteen years ago, will retire from the Company this season. It was the wish of the famous singer to retire at the close of last season, but he was prevailed upon to sing again this year. He made his debut with the Metropolitan in 1924 as Wolfram in *"Tannhäuser."*



SIR THOMAS BEECHAM, who is guest conductor with the Brooklyn Symphony Orchestra this season, is presenting on each of his programs a representative work by an American composer.

MILIE ANNE EUGÈNE SCHOENBERG, distinguished teacher of singing and until very recently a member of the faculty of the Juillard School of Music, died in New York City on November 13. She was born in Coblenz, Germany, January 13, 1864, and studied voice with Pauline Viardot-Garcia and her brother, Manuel Garcia. She sang in opera and concert in Europe, her concert debut in Paris having been made under the direct patronage of Gounod. In 1893 she came to the United States and embarked on a teaching career, which included many years at the University of Minnesota and since 1926, at the Juillard School of Music. Among her pupils have been Risë Stevens, Thelma Volpija, Paul Robeson, Lanny Ross, Charles Kullman, Julius Huchin, Frank Bransell, Margaret Harshaw, and others.

THE GRIFFITH MUSIC FOUNDATION of Newark, New Jersey, is marking its fifth anniversary with special concerts. Mrs. Parker O. Griffith, founder and president, announced outstanding artists to be presented through the Master Piano Series, the Major Concert Series, and the Youth Festival Concerts.

THE JUILLARD SCHOOL OF MUSIC announces a third contest for an opera by an American citizen. The opera must be suitable for performance in a small theater, and the winning work will be presented next season by the opera department of the school. Librettos should be in English; the opera may be full length or in one act and they should be scored for an orchestra of between thirty and fifty players. All scores should be sent to Oscar Wagner, dean of the school. New York City. The contest closes March 1.

FOUR AWARDS OF \$1,000 are announced by the National Federation of Music Clubs for the outstanding violinist, pianist, man and woman singer, to be selected by a group of nationally known judges during the business session of the Federation which will take the place of

The World of Music

HERE, THERE, AND EVERYWHERE
IN THE MUSICAL WORLD

DR. WALTER DAMROSCHITS once act opera, *"The Opera Clock,"* had its world premiere on November 3, when it was given by the New Opera Company, of New York, with the venerable composer himself occupying the conductor's stand in the pit. The cast of young American singers included Mary Bowen and Elsa Zebranski in the leading roles.

FREDERICK J. ZIEGLER, for the past fifteen years vice president and a director of the N. Stetson Company, Steiny representatives in Philadelphia, was recently elected a member of the board of directors of Steinway and Sons, New York City. Mr. Ziegler is a great grandson of Henry Engelhard Steinway, founder of this long established firm.

THE NEW YORK PHILHARMONIC SYMPHONY ORCHESTRA recently gave its first concert in an Army camp when it played at Camp Joyce Kilmer, New Jersey. Included on the program was the *"Fifth Symphony"* of Beethoven. Artur Rodzinski was the conductor.

CHARLES WAKEFIELD CADMAN'S new impressionistic fantasy, *Aurora Borealis*, was given its world premiere on November 30 by the Indianapolis Symphony Orchestra, conducted by Fabian Sevitzky, with the composer playing the solo piano part.

JASCHA HEIFETZ recently celebrated the twenty-fifth anniversary of his debut as a violin soloist in America. It was on October 27, 1917, in the midst of World War No. 1, that the sixteen-year-old boy made his debut and gave his first New York recital. His art has steadily grown since that time and his hold on the public is well demonstrated by the fact that his latest New York recital was completely sold out in advance and there were many standees. Also, the stage arena well filled, their occupants being service men, guests of Mr. Heifetz.

FREDERICK F. HAHN, president and director of the Zeckwer-Bahn Philadelphia Musical Academy, composer and violin pedagogue, died on November 25, in Philadelphia. He was born in New York City, March 29, 1878, and after studying violin under his father, he attended the Leipzig Conservatory. For a period of four years he was first violinist of the Boston Symphony Orchestra, and later established his own conservatory in Philadelphia, which in 1917 was merged with the Zeckwer Conservatory. In 1940 he received an honorary degree of Doctor of Music from the Curtis Institute of Music.

BERNARD WAGNESS, composer, pianist, and authority on juvenile piano instruction, died at Tacoma, Washington, on November 28, after a lingering illness. He was born in that city on July 21, 1864, and following training in piano and harmony under such pedagogues as A. K. Virgil, Stojewski, Lisniewska, and Fredheim, he embarked on a teaching and lecturing career which took him to many important cities in the United States. His normal classes for teachers were outstanding for their pedagogical value. For many years he was a member of the educational extension department of the Oliver Ditson Company.

LONDON'S MUSICAL LIFE recently has been highlighted by the celebration of two anniversaries which attracted great deal of attention. The fourth anniversary of the founding of the National Gallery, which began in 1901, was celebrated by Dame Myra Hess was marked by a special concert in which Dame Myra

(Continued on Page 72)

Competitions

the Biennial Convention, cancelled because of organizational difficulties, in May 1943. Full details of the young artists' and student musicians' contests may be secured from Mrs. John McChes Chas., 650 W. 116th Street, New York City, and Mrs. Eva Whitland Lovette, 1736 Connecticut Avenue, Washington, D. C.

THE SIXTH ANNUAL COMPETITION for the W. W. Kimball Company prize of \$100 is announced by the Chicago Singing Teachers Guild; the prize this season to be awarded to the composer submitting the best setting for solo voices, with piano accompaniment of a text to be selected by the composer himself. Publication of the winning manuscript also is guaranteed by the Guild. Full details may be secured from Walter Allen Stiles, P. O. Box 494, Evanston, Illinois.

Lenten and Easter

CANTATA

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Easter—Mixed Voices THE RESURRECTION MORN

By Lawrence Keating Price, 60c
Melody predominates in this new work which offers a well-arranged, 15-minute hymnary and liturgical in variety adapted to well-choiced parts. There are 16 numbers including 6 choruses, solo, a duet, a quartet, and a congregational hymn. Especially well-suited to Sunday services.

THE RISEN KING

By Alfred Woelke Price, 60c
Just the kind of a cantata to make a serious appeal to voluntary choirs. It is a lively, interesting to the choir, and the solo assignments are very attractive. The composer's melodic gifts never were better exemplified than in this effective work.

EVERLASTING LIFE

By Mrs. R. B. Forman Price, 60c
This cantata, in two parts, presents a story of the Resurrection in a most beautiful and effective manner. The composition is written with a solo quartet would find no difficulty in learning the music and giving the proper interpretation. There are ten musical numbers, with solo, duet, and chorus, and duet for alto and tenor. Time for rendition, about 45 minutes.

IMMORTALITY

By R. M. Shults Price, 60c
Mr. Shults was once a prolific and talented composer, but was as disappointed as the choirmaster as well. This well-planned cantata is one of his best, and, finally, it is given many performances by choirs of average ability and with limited solo material available.

VICTORY DIVINE

By J. Christopher Marks Price, 60c
Victory Divine may be obtained. *Victory Divine* will contain numbers for solo voices and the lyrics are well adapted to the level of most male as well as to the female. The work is in three parts: Intro and melody. Part one solo numbers for soprano, mezzo and baritone. Part two in second of pastoral numbers (includes small groups of volunteer singers) all the way up to a grandly scored modern style. Time, 1 hour.

THE GLORY OF THE RESURRECTION

By Charles Gilbert Spence Price, 75c
This new work, Frederick H. Matrone, makes the composition of a cantata a musical effort to make an impression on the mind. This is a cantata that will soon find its way into the repertoire of well-choiced choirs having trained soloists.

MESSIAH VICTORIOUS

By William C. Hammond Price, 75c
A grandstanding and uplifting musical presentation of the Resurrection and Ascension. It runs just about half an hour and there is little in performance a musical feast in its decided melodic and rhythmic construction.

THE RESURRECTION SONG

By Louise E. Strain Price, 60c
Conveys the Easter story in an impressive as well as impressive manner. Most suitable for girls of being able to produce chorally. The music is within the vocal range of the female and within the vocal range of the male, and the work, time, 40 minutes, solo, duet, and triad.

Easter—Trouble Voices VICTORY DIVINE

By J. Christopher Marks Price, 75c
Victory Divine may be obtained. *Victory Divine* will contain numbers for solo voices and the lyrics are well adapted to the level of most male as well as to the female. The work is in three parts: Intro and melody. Part one solo numbers for soprano, mezzo and baritone. Part two in second of pastoral numbers (includes small groups of volunteer singers) all the way up to a grandly scored modern style. Time, 1 hour.

THE DAWN

By William Bates Price, 60c
This is an early and somewhat work for a choir whose men's voices are lacking. Suitable for composite choruses.

IMMORTALITY

By R. M. Shults Price, 60c
The composer's own arrangement of his very successful cantata, "Immortality," composed for the Music Center of the University of California. This work is a very effective, complete two-part work in a very effective.

Lenten—Mixed Voices

By Ernest H. Shoppard Price, 60c
A notable composition to the repertoire of church music. The first three numbers may be central for Lenten use, but with them the whole work is a fine cantata. The solo is for tenor, baritone and bass and the chorale material is well within the capabilities of the average well-trained volunteer choir. Time, 30 minutes.

CALVARY

By Ernest H. Shoppard Price, 60c
A notable composition to the repertoire of church music. The first three numbers may be central for Lenten use, but with them the whole work is a fine cantata. The solo is for tenor, baritone and bass and the chorale material is well within the capabilities of the average well-trained volunteer choir. Time, 30 minutes.

THE MAN OF SORROWS

By Leroy M. Rife Price, 75c
For the choir of small proportions, with accompaniment for piano, and with capable soloists, this is an ideal feature offering in several forms. The work is a complete cantata, and is especially noteworthy in the solo and chorale material in the dramatic cantata.

THE MESSAGE FROM THE CROSS

By Will C. Macfarlane Price, 75c
Orchestra Parts May Be Obtained
For a cantata, composed by the composer. The work is a complete cantata, and is especially noteworthy in the solo and chorale material in the dramatic cantata. The work is a complete cantata, and is especially noteworthy in the solo and chorale material in the dramatic cantata.

LAST THOUGHTS OF CHRIST

By Charles Gilbert Spence Price, 75c
This Lenten cantata is meditative, yet dramatic. The solo for the men's voices is very fine, the chorale work is well and very interesting to sing. Especially appropriate for presentation at the Good Friday service.

Complete Catalogue of Spence Cantatas, Songs, Sermons, Services, Songs, Songs, and Piano Music Sent Free on Request.

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Music, the Humanizer

WHERE ARE THE HORDES OF ATTLA? Where the legions of Genghis Khan? Where the invincible armadas of Philip II? Where the cannons of Napoleon? Vanished with the cyclones, typhoons, and earthquakes of other years. Yet the Beethoven "Fifth" is more vital to-day than when it was first heard over one hundred and thirty years ago.

All wars, even the worst, are temporary. Peace, like spring in its thrilling glory, always comes. Gradually, oh so gradually, the nobler things in civilization ascend, in some divine, inexplicable manner, to loftier levels.

The New Year enters with the roar of bombs, the shrieks of sirens, mingled with the hopeful clangor of bells, bells, bells. Out of the terror, the fire, the blood, and the cries of anguish something very amazing and all-pervading arises. It is the deathless call for the anodyne of music. Never before in the history of man has the world held out its arms for the inspiration and the solace of music as it is doing now in this New Year's Season, Anno Domini 1943.

On all fronts, at home and abroad, those now fighting for righteousness and world freedom know in their hearts that only through preserving the best can a decent way of living be provided for their children and their children's children. After the human beasts of prey, the vermin, and the microbes have been exterminated or controlled, a new world must be set into being. Only through the development of the inspiring principles of the Sermon on the Mount can we look forward to a tomorrow of security and happiness for the world.

Music is one of the outstanding things in such a life and therefore it at once becomes one of the foremost cultural objectives of a loftier scheme of civilization which will lead to a nobler understanding among men. The blood of American heroes is again flowing over the altars of the cause for which our fathers fought, and all of our country is consecrated to a war which cannot be permitted to end until those who have supported power in the hands of evil men come to realize that there is no victory possible without righteousness.

A destructive victory, such as that of 1918, cannot again be tolerated. Whatever the cost, victory must be final and based upon a world understanding of the fundamental principles of right above wrong. We do not believe, however, that evil is national or racial. We do know that throughout the world, in all nations, there are at this moment millions of exalted souls who think as you and we do, that right and not might is the final arbiter of all problems. Therefore, in wiping out or controlling (by millions of police, if necessary) those responsible for the present world calamity, as

one would do away with a nest of snakes, we must not lose sight of the fact that those of all lands and races and creeds, who earnestly stand for freedom, right, tolerance, mercy, and justice, are our allies.

Music, the universal language, will very definitely have a great part in this world adjustment. Ever since the Tower of Babel, man has been seeking a universal tongue. Volapuk, Esperanto, and other synthetic languages have done their part, but music, making a wordless appeal to the human soul, brings all men singularly more closely together.

After the erection of the magnificent hall of the Pan American Union in Washington, the Director-General, Dr. L. S. Rowe, instituted many conferences between representatives of the Americas. He then found that at times these resulted in acrimonious and often disastrous debates. Thereafter, he started a memorable series of symphony concerts played by highly trained musicians of the famous Army, Navy, and Marine bands. These concerts were devoted to the music of native composers of the various Latin American countries. Then, when the representatives came

together and enjoyed these cultural efforts in which all were interested, there came about a new understanding which led to friendships instead of controversy. It was a step in the new diplomacy in which we pray that the world of tomorrow may unite upon things for the promotion of a new and higher civilization.

Time and again at times of panic from fire in great buildings, such as theaters, the brave musicians in the pit have continued to play and restore the rhythmic confidence of maddened crowds. We need music every day of our present lives to help us from the dangers of world panic.

As an instance of the humanizing influence of music in breaking down the barriers of intolerance, we refer to the Seventh Annual Three Choir Festival, given at the Reformed Jewish Synagogue of Temple-Emanuel on Fifth Avenue, New York City. Here was presented an "Inter-faith Choral Program" in which the works of Christian composers of Synagogue music appeared on the same program with works by Jewish composers written for the Christian Church. The third part of this notable festival taking place in a Jewish synagogue was a celebration of the one hundredth birthday of Lowell Mason, the "father of American Christian hymnody." What but music could have brought about such a splendid demonstration of tolerance?



THE PAN AMERICAN UNION IN WASHINGTON
Here wise diplomats found that "Music, the Humanizer," produced results which were of high inter-governmental importance.

A BRIGHTER NEW YEAR TO EVERYONE!

Coming to the Front

by Blanche Lemmon



EDWARD T. CONE

THE ESTIMABLE ACTIVITIES of the League of Composers center in New York City and radiate from there in every direction—in peace time they extend over the entire globe. Their object is the promotion of contemporary music, carried on by means of recitals and receptions, concerts of film music, theatre programs, recordings, publications and by commissions awarded to composers. League commissions account for more than forty new works important enough to have received performance by organizations all over the United States. And the League is young. This year it celebrates its twentieth anniversary.

Its influence in making this country conscious of its wealth of creative talent has been extensive. One of the most interesting and valuable phases of this influence has been its introduction of young people who are new to our creative ranks. By presenting the works of these newcomers to the audiences it renders a two-way service: to the unknown composers themselves by giving them a chance to be heard under League sponsorship, and to the musical public by revealing new compositions for its appraisal and new sources of ability.

Four of the names that it introduced in New York concerts last year were Edward T. Cone, John Middleton, Alexei Haleff and Norman Cazden. All four of these men are in their twenties. And all of them are American citizens, though their birthplaces range from Siberia to North Carolina and from New York City to a mid-western farm.

Edward T. Cone, whose "Quintet for Clarinet and String Quartet" was selected by the League for presentation to the New York public, received his early musical training in North Carolina, for he studied piano in Greensboro, the city of his birth, then continued the study of music at Riverdale Country School, a preparatory school in Newdale County, South Carolina, where he attended Yale University—in addition to giving him access to New York's beautiful supply of musical treasures. But before he matriculated he met R. D. Welch, who was establishing a new music depart-



JOHN MIDDLETON

ment at Princeton University. He saw the Princeton campus and was struck with its beauty. His plans underwent a change. Yale lost to Princeton. He studied composition with Roger Sessions and, in his senior year submitted a string quartet as his thesis. It was accepted and represented the first time—although not the last—that the University has accepted a musical composition.

After receiving his degree in 1939, he went to New York for two years of study at Columbia University—composition, musicology and piano—then returned to Princeton for his master's degree which he received last spring. In addition to his study he has been teaching theory at Princeton and assisting the expansion of the mathematics department by teaching elementary trigonometry.

John Middleton's boyhood was spent very enjoyably on a Minnesota farm. Like Cone he studied piano, and when he finished high school his ability at the keyboard won a scholarship for him in the music department of Illinois Wesleyan University. Further study in Chicago, with Dean Edgar Braxton, widened that interest to take in composition, but when a chance to go abroad presented itself to him it was piano to which he gave his attention. He studied with Robert and Gabrielle Casadesu in Paris, and with Béla Bartók in Budapest.

Returning to the States he learned at San Leandro, California, that he could obtain a master's degree at Mills College as a special graduate student. It was at this institution that his serious attention was turned to composing. The circumstances are amusing and probably unique—in fact Aaron Copland told him he had never

before heard of latent creative ability coming to the surface under forced draft. He plunged into creative work to avoid writing a historical thesis!

In the fall of 1940, Darius Milhaud came to Mills from defeated France, and Middleton worked with him as pupil and assistant. Then in 1941, he won a fellowship in composition at the Juilliard School of Music, where he studied with Bernard Wagenaar. His *Sonata for Clarinet and Piano*, selected by the League for its spring concert of music by young American composers, was written in the same year.

Alexei Haleff, whose *Serenade for Piano, Clarinet and Bassoon* was chosen by the League, is Russian by birth, but he remembers little about his Siberian birthplace because his family moved to Manchuria when he was six years old. It is Harbin, the Chinese town in which he grew up that holds memories for him which include recollection of a good deal of fine music that he heard there. The town, largely populated by Europeans, possessed a symphony orchestra, which acquainted the boy with many orchestral numbers, and a first-class Russian opera company gave excellent performances there all through the winter seasons.

It had been planned by the Haleffs that Alexei—the youngest of their seven children—should come to the United States to join his brother here when he was an adult, but his departure for our west coast came much sooner than was expected and under circumstances that were extremely sad. When he was seventeen his father died suddenly and soon afterward his mother's death left him an orphan. In addition to his personal grief he witnessed the Japanese occupation of Manchuria in the same year.

He experienced homelessness and cold in California—which he admits sounds peculiar for a native of Siberia, but the house he lived in had no heat and nights were cold. He went on to New York and there studied harmony with Professor Shvedoff of the Moscow Conservatory. Two years where he studied first with Rubén Goldmark, and after his death, with Frederick Jacoby.

On a trip to France, he met Nadia Boulanger; when she came to Cambridge in 1938 to teach he pupil. After receiving his citizenship papers he followed her back to France the next year, but his study was curtailed by war. With the rest of States. He has lived since his return in the United City where he composes "slowly but steadily" and teaches.

Norman Cazden also lives in New York—in fact has done so all his life. He studied under Benjamin Ravitch, later at the Juilliard School, majoring in composition under Bernard Wagenaar and in piano under Arthur (Continued on Page 53)

"FORWARD MARCH WITH MUSIC"

Make Haste Slowly

A Conference with

Helen Traubel

Distinguished American Soprano

HELEN TRAUBEL
Leading Soprano, Metropolitan Opera Company

THE CAREER OF HELEN TRAUBEL is novel in that it rounds the circle back to first principles. In thinking back to the traditionally great prima donnas, the average music lover sees a mental picture of an artist mature in appearance, in vocal development, and, most important of all, in interpretive thought. After the pendulum had swung away from the "Golden Age" of song, however, we saw an era which tended to stress the doctrine of hurry up glamour. A decade ago, we began to thrill to the success story of the girl whose Big Chance catapulted her into fame, fortune, and stellar rôles after three years of study. And just when we had gotten to the point of wondering whether the next glamorous young newswoman might not shave those three years down to two (or even eighteen months), there came Helen Traubel.

Within the past few seasons, the name of Helen Traubel has become familiar to music lovers in recital, concert, radio, and in opera, where she assumes the rôles of the great Wagnerian superwomen. Audiences saw a mature, dignified artist; they listened to finished, polished singing, heard interpretations that reflected thought and a knowledge of living, and they wondered why they had not heard of Traubel before. As a matter of fact, some previously had heard of her. Certain circles in and around St. Louis were quite familiar with what they believed to be Miss Traubel's "queer notions." For some ten years, they had known that the Traubel girl had a glorious voice, that she spent all her time "studying," and that she did nothing more about it.

Acquaintances developed a fixed routine in dealing with her; they scanned the season's lists of new vocal arrivals, shook their heads, and asked, "What, your name not there yet? Aren't you ever going to do something besides study?" Miss Traubel developed a routine of her own in dealing with her questioners; she put greater intervals between the times she saw them. Otherwise, she went her way undisturbed, living a wholesome normal life, developing the splendid organ in her throat, and rounding out interpre-

tive conceptions, not to please a teacher or a manager or a press-bureau, but to measure up to her own standards of artistry. She resisted the allure of a public career until she felt herself ready to assume its responsibilities along with its glammers. Only when she believed herself ready did she step before the public. And then began the deluge of encores that put an end to the queries as to whether Miss Traubel was ever going to get through studying. As a matter of fact, she is not; also she ascribes her present artistic position to the fact that she made haste slowly.

Early Convictions

"There was never a time when I was not fully convinced that my life-work must be singing. As a child, I sang for my own amusement. I had the advantage of a thoroughly musical home atmosphere—which, incidentally, cannot be sufficiently valued. The child who hears good music at home learns more than melodies; he absorbs standards that stay with him all his life, and benefit him whether he sits among the audience or stands behind the footlights. My parents played and sang, and we children took part in the fun, without realizing that we were laying up a reserve fund of greater values. The family had tickets to every musical performance that came to town, and we were always taken along. I can't remember a time when good music and the thrilling interest of a concert hall were not a regular part of living. And always there was something more—call it an instinct, a premonition, anything you like—which assured me that one day I, too, should take my place among the music makers. Never once, though, did I even imagine a quick success. Music was so much part of me, and the performances I heard opened the doors to such fine artistic standards (also to some less fine!), that my personal goal took but one form in my mind—to sing well. If ever I accomplished that, I knew that the rest could—and would—take care of itself. I can say truthfully that my ambition never centered about making a career, but around working to be worthy of one.

"The chief factor in shaping a career? I think it is the relationship between the singer and his art. Naturally, there must be a voice, and that voice must be correctly managed. But over and above and beyond all matters of vocal technique there is something else, without which singing art can never become fused. This 'something'

is the demands the singer makes upon himself, the thing he wishes to stand for, the thoughtful, often painful modeling of his artistic hallmark. It is precisely in this modeling that the young singer can encounter the most dangerous pitfalls. Vocal technique, for all its intricacy and all its importance, can be mastered. The thing I have in mind can neither be learned nor practiced; even outside help is of small avail in building it. It must come from within, as an unshakable conviction of faith. It must be built slowly. One must develop with it and over it and through it, keeping full charge and control of it. When ultimately it emerges for public inspection, it is called artistic scope. Yet no name for it can give even an indication of the time, thought, and singleness of purpose that lie back of it.

Vocal Mastery Alone Not Sufficient

"I am sure that nine out of ten singing students have this experience: absorbed in their own immediate problems, they go to the concert of some great artist and are enraptured by the lift and the delight of the performance. Then they begin to analyze the performance in terms of their own difficulties; they say, 'How wonderfully even her scale is—how perfect her diction—how fluid the line of her phrasing! If only I could get her to tell me how she manages her scale—or her diction or her phrasing—I could project that program exactly as she does, and all my troubles would be over!' Does that sound familiar? Well, it is completely wrong! The technical details of the concert are simply the means of reflecting the artistic scope the performer has built. Vocal mastery alone never does and never can give that indefinable thrill that sets certain performances apart from others. That grows out of the standards the artist sets for himself, and projects through his knowledge of human emotions. If the yearning young student, by some magic, could be put into sudden possession of the vocal equipment (and nothing more) of Caruso, he would still be a far distance from singing as Caruso did!

"How, then, is artistic scope to be developed? By setting the artistic goal you wish to attain, and allowing nothing to deflect you from it. You can't mix a vision with a hurry up success! Of course the going is difficult—but the very difficulties stand as a test of spiritual strength. If you can keep to your goal regardless of tempting offers to steer away from it, your spiritual muscles will probably be strong enough to push you ahead. My own most serious pitfalls were avoiding 'glamours' before I felt myself ready for them.

Interesting Parents in Piano Recitals

by Ruth Price Jarrah

Getting ready took years, and I gave those years gladly. For one thing, I never saw the need of foreign study; not through false chauvinism—I simply felt that I was progressing well at home, and rebelled against going abroad solely for the prestige attaching to it. Later, I was often to sing abroad, which might also have lent prestige to future press books; but I did not feel myself ready and let the offers go. There was a year in which I sang with several leading symphonic orchestras, and that, too, might have had prestige value for immediate engagements. But I came home and went back to work again. Why? Because in no case would the prestige have compensated me for the quiet, concentrated development I wanted. Not for a moment do I suggest that my way is the only right one. Other young singers may feel that they are ready for stellar engagements at twenty-one. But the principle of discipline is the same. Hence it is advisable to explore your opportunities not in terms of glamour, but in terms of your own abilities and limitations; then decide on the course most in harmony with your own artistic ideals. If you are ready when your chance comes, well and good; but if you can do only half justice to it, have the steadfastness to say 'No.' The best test of your own readiness is that other says, but your own knowledge of how closely the tones that issue from your lips approximate the conception you carry within you.

Between Singer and Teacher

"As to vocal problems as such, I have the greatest hesitancy in telling others what to do in so intangible a field as that of vocal technique. One of the main problems is the support of the tone. Also, the scale must be absolutely even, without a suggestion of a break between the registers of range. But how these assets are to be won must be settled between the singer and his teacher. There is no one way of mastering technique—the result must be uniform in execution. Discipline, too, is an essential of singing, more intimately bound up with voice production than the average student realizes. Pure enunciation, particularly pure vowel sound, aids in projecting the voice in an unbroken arc of tone. The student should accustom himself to enunciating clearly at all times—in intimate duets as well as in singing. Clear enunciation is helpful. I did my own work in elocution with my singing teacher, learning to speak on the singing voice without injury to tone quality. Actually, there is a vast difference between singing and talking, but, if the singer's diction habits are sound, the audience does not realize this difference. Words uttered in singing should seem as free, as comfortable, as easy as words in ordinary speech. If the audience is the least conscious of effort, of constriction, of 'mouthing,' or of unnatural pronunciations, the pleasure values of the performance are greatly diminished—and the singer is giving public testimony of the fact that his production is not in first-class condition.

"Since the goal of vocal study is to sing well, good singing must be the production of the most beautiful, most natural tones. The question of what 'the most beautiful tone' is, however, depends on the standards of the person who emits that tone. Hence, the responsibility of the singer. The work rests clearly upon the singer. He should know the intricacies of his craft—but he can and must know what he is striving for. (Continued on Page 52)

THE PREPARED CHILDREN'S RECITAL, with nicely printed programs and well prepared pieces; with the participants copy walking to the platform; playing; making a curt bow, and hurriedly pacing to their seats; is decidedly a thing of the past.

There are so many diversions within the reach of the modern parents' refusal to sit through a drab presentation of piano pieces, interspersed with readings, violin, or vocal numbers.

Some time ago our younger classes were giving a recital. Some had had only four lessons, and the program needed variety. Finally, from books on child psychology, several new thoughts were obtained, which were placed between the program numbers. Here is the talk, as well as the musical program.

"The subconscious mind is like electricity. We know little about it, yet we make good use of it. Psychologists agree that the impressions made upon the subconscious mind during the first three years of life are of great importance in the forming of the character and the rest of the remaining life span. Musical impressions are likewise more important during these early years.

"This evening I hope to demonstrate in a small way what can be done with small children. Instead of telling you the teaching principles, I would like to show you a few of them. Charlie, who is three years old, will play *The Three Kittens* by Perry. He has learned this little tune in one lesson by rote, using only the black keys, which stand out from the forest of white keys. Edith plays four little duets from the 'Pleasure Path' by Perry; she has had only four lessons and has memorized thirty-one pieces.

"I have often asked my pupils which of the five senses we use to make music: taste, smell, hearing, or touch? They answer: 'Sight, hearing, and touch.' Could we play without touch? They answer 'No.' Could we play if we could not see? They remember the story of Alice Topples and how some other blind person learning to play. Yet would you believe me, a pupil came to me recently with music classified as third grade, and she never had been allowed to memorize a single piece. Her teacher was afraid she would learn to play by ear. What I am trying to say is: the printed page is not music; it is only a means of transferring the thoughts of a composer to the ears of his public through the medium of the pianist. Music is what we hear. We should learn to be fluent sight readers, but at the same time it is necessary to train the ears."

Four six-year-old children demonstrate ear tunes, singing what they hear played and telling the direction of the phrases, giving the letter names, working from the simple C-D-E and C-B-A to the tonic chord C-B-G and F-A-C, and so on. Then they play their prepared pieces, at the completion of which the talk is resumed.

"These children are ready for their second book and, to demonstrate how we teach a new piece, each child will now learn a new one. The children, sing the note names as I point to the notes on the staff, and then sing the phrases long. Sing finger numbers and finger in the air. Now sing and clap the rhythm names. Harold will now play this piece for your friends? (While he plays, the other children either clap, sing letter

names, or finger in the air. Each child plays the piece.)

"You will notice the flexibility of the younger children. When a child begins to say, 'Let me do it myself,' he is no longer so pliable, and it is more difficult to teach him, unless he has already learned to use his hands at the piano. But the stiffness which results from the conscious thought is soon worked out of the hands and arms by using 'ragdoll technique,' and then the real teaching begins. However, the child learns playing times while this suppleness is being gained. Here is a little girl of seven who will demonstrate how simple one's arms can learn to be, through some exercises.

"Four weeks ago these fine boys first tried to express themselves musically. We are studying 'Folk Songs and Famous Pictures' by Mason, a book which tactfully sandwiches mechanics with the folk songs the children have previously learned to sing. (Each boy plays a folk tune.)

"And this little girl of nine will play from John Thompson's 'Tuneful Tunes,' showing how we apply keyboard harmony. First she will play the *Spring Song* in the key of F, as it is written. Then she will play it in any key the audience calls for.

"Another boy, whose lessons have been interrupted by the various epidemics the winter has brought us, Alvin, But throughout his illness he has practiced and will play for your enjoyment a piece characteristic of his nature: *Stick to It*, from 'My First Efforts in the Piano Class'.

"How many of my children have ears that tonight? (I play the first phrases of many folk tunes and other pieces studied, and the children call out the titles.)

"Those of you who were present eight months ago, will remember this child who won first prize because she had only four lessons and had memorized sixty pieces. She is now studying the easier classics and will play *The Happy Farmer* by Schumann, and a *Musette* by Bach. (Test children in note reading with flash cards.)

"(Have children clap rhythm from flash cards.) 'The next recital will be held here early in May. Compositions written by the children themselves will be featured. You and your friends are invited. Thank you for coming this evening; as always it gives the children more encouragement than any other thing you can do. Good night.'

"This program was a decided success and resulted in my class giving a demonstration for PTA, later. I find that parents who meet the teacher only at recitals are very much interested in learning how the music is presented to their children and are delighted to know that music by the public schools; in short, are keeping pace.

Key Markers

by Gladys M. Stein

Little Gene, a five year old, had difficulty in remembering the letter names of the piano keys. A keyboard chart did not seem to help him, and he quickly smudged them out with his moist fingers.

Finally his mother solved the problem by sticking half inch squares of cloth backed adhesive tape on the white keys which he used the most. Names in ink.

In spite of hard usage these squares stayed on the keys until Gene was far beyond this stage of music study.

New Opportunities for Ambitious Music Students

From a Conference with

Thurlow Lieurance,

Mus. Doc.

Well-Known Composer and Educator

SECURED EXPRESSLY FOR THE ETUDE BY OLIVER EASTMAN

ONE OF THE MAIN REASONS why some students, even at this hour of national crisis, complain that there are few opportunities in music study is that they have really been trained in the fundamentals—the basic principles of their art. They are egotistical enough to imagine that they can succeed through inspiration alone. Their work is spotty like a sattered garment, and they are too conceited to realize it. Many who at the start clamor for opportunities for music study, do not really want to work. Someone has told them that music is a gift and that they have that divine gift. Perhaps they do have a gift, but that gift is no more valuable to them than a gift of a piece of gold ore. Until the gold is extracted the ore is only an ugly rock. The gold must then be fashioned and polished. How well this is done depends upon the ability of the student to do it for himself. His teacher, if he is a good teacher, can tell him how, but he cannot do it for him. A piece of refined gold worth a few dollars, falling into the precious hands of a Bevenuto Cellini, is reborn with the mark of a great genius into a gorgeous chalice and becomes a priceless masterpiece. This is the outstanding fact that I endeavor to present to all of the freshmen in my classes. The student must know at the start that his musical gift depends for its value upon how it is fashioned, and that no one can do it but himself.

Therefore in a great music school it is the first task of the teacher to see that the pupil masters the art of fashioning his gift. This leads right back to fundamentals. Now, there is a vast difference between studying music under an arbitrary master who insists that the pupil imitate him with the exactness of a Japanese counterfeit of some product of American skill, and the teacher who has had the experience to discern the pupil's natural trends and help him to develop within himself the ability to lead his future life. Such a teacher is like a guide rather than a taskmaster. Only in this way can the individuality of

the pupil be preserved, and without individuality the pupil is forever circumscribed.

To my mind, centuries of time have been wasted in this and other countries by the severe task-



DR. THURLOW LIEURANCE
Dean, Fine Arts Department, University of Wichita

master type of teacher, who produces students who are unquestionably capable, but who have no more individuality than clotheings.

The Inquisitive Pupil

Look out for the student with an inquisitive mind. At the start, he sometimes may be an internal nuisance. Richard Wagner was such a

Thurlow Lieurance, composer of *By the Waters of Minnetonka* and numerous other compositions, is best known to American music lovers as a composer, a concert artist, and an important investigator employed by the United States Government (Smithsonian Institution) to collect Indian melodies and songs, rather than as an educator. However, he has been engaged for fifteen years (since 1927) as the Dean of Fine Arts of the New Municipal University of Wichita, in Wichita, Kansas. This University embraces four colleges: (1) Liberal Arts; (2) Business Administration; (3) College of Education; (4) College of Fine Arts. It has a capacity of sixteen hundred students. Students from each department attend the Music School, for part or full time, and there is a liberal exchange of credits. There is also a separate and distinct school operated by the University, offering pre-school, pre-college, college and adult work. It is one of the largest music schools west of Chicago. It employs more than thirty instructors. The University Symphony Orchestra has over eighty performers. The R. O. T. C. Band marches with ninety men. The *Musica Orchestra* and *Phonetic Chorus* (sixty members) with its colorful group of American Indians, performing the works of Thurlow Lieurance, have been seasonally successful. With Mrs. Edna Woolley Lieurance, Dr. Lieurance has repeatedly toured the country on highly successful concert tours, visiting every state but Maine, New Hampshire, and Vermont, during seven years.—EDITOR'S NOTE.

student, and all who knew him were irritated and tired out with his questions.

Inquisitiveness, however, is the monitor at the door of originality. In fact, I endeavor to develop in my faculty the desire to promote inquisitive study. Socrates certainly showed his wisdom when he obliged his students to work along this line. When the student asks questions, look out for him; he is going in the right direction. Indeed he may become a genius.

The student who is worth anything at all longs to be independent. Often I ask students who show this inclination to take charge of a class and see what they can bring forth. What is the result? They dig deeper into that particular subject than ever before. They cannot stand the thought of being humiliated if they are unable to answer questions that are proposed to them.

Now, all this does not mean that I would advocate any lack of regular practice or technique. I have never yet met a student who amounted to anything who did not practice hard. However, those with great gifts often produce results in a shorter time. Hard work and more hard work has always been a part of my creed. There has been an enormous amount of dawdling and padding in American musical training. This does not mean that work should be done at such a speed that essentials are neglected. American students, however, encouraged by European teachers with all the time in the world to produce results, have usually been taught to believe that unless they progressed at a snail's pace they were (Continued on Page 64)

How Vitamins Can Help Musicians

by Henry Knox, Jr.

Based Upon a Conference with Noted Specialists

THE LATE FAMOUS THEATRICAL IMPRESARIO, Charles Frohman, when asked the chief element in the actor's success, replied, "Vitality." Much of the musician's success in life depends upon his vitality, his appearance (particularly on the platform), his nerves, and his voice.

Since vitamins, properly administered, have an almost uncanny effect in making for clear, strong eyes, as well as improving the tone of the mucous membrane of the mouth, the nose, and the throat (Vitamin A); developing good digestion, strong nerves and muscles, as well as improving the health of the scalp and hair (Vitamin B); bettaring the complexion and teeth (Vitamin C), as well as promoting a more healthy condition of the bones (Vitamin D), the subject of vitamins is one which is of deepest interest to the musical performer and to the teacher. This article, therefore, concerns itself, not with the complex and involved therapy of vitamins through which physicians are producing cures of many baffling diseases, but rather with the safe employment of vitamins for the restoration of a normal nutritional balance. This balance can be restored to normalcy only through rest, sunlight (broad and artificial), and a properly nourished blood stream. Vitamins, wisely used, play a great part in this.

The tired, worn-out, seagring irritable unhappy musician stands about the same chance of success in the studio or on the platform as a lame race horse does of winning the sweepstakes. Many finely trained musicians have failed because they have permitted themselves to become depleted physically and mentally, and have wondered why their talents and labors have not brought success.

Restoring Nerve Normalcy

Now and then one hears the expression, "Vitamins are a racket." Vitamins are in no sense a racket. When their potency has been exaggerated and falsely exploited, the public has been deceived. Now, many of the greatest Americans are continually reporting astonishing results from vitamins.

Why should musicians be interested especially in the restorative effect of vitamins? Because many of them are obliged to work under conditions—mental, physical, and emotional—which put an abnormal strain upon the human body. The "nerve drain" in music teaching is widely recognized. In practicing any instrument during long hours, or in singing, the number of messages which must be sent with great velocity from the brain to the fingers, to the feet (organ playing), or to the throat, is so great that there is probably



MAJOR PERK LEE DAVIS, U.S.A.

Brilliant internal medical specialist, from whom much of the material in these articles upon the possible value of vitamins for musicians was secured. Dr. Davis has been upon the staffs of foremost hospitals in the United States.

no other human calling which makes a similar demand. These messages proceed in volleys of incredible speed over our fabulously intricate nervous system, from one set of nerves to another, by means of what may be called in layman's language, "relay stations." In the normal, healthy, properly rested and nourished person, these reflex stations function adequately but when over-strain or fatigue occurs, these relay areas or "gaps" become impaired and prevent perfect performance. Vitamins tend to restore nerve normalcy in such cases.

The professional musician especially requires the proper vitamin balance because of his long and frequently irregular hours; the difficulty in when upon tour; the continual nervous strain of appearing before large and often highly critical audiences, to say nothing of the tendency in some instances to relieve the strain through the mistaken means of overdoes of tea, coffee, tobacco,

or alcohol. (Vitamin B Complex is used in overcoming the results of alcoholism, with startling results.)

While the musician and the music teacher may not be subject to any one of the array of advanced lesions resulting from pronounced vitamin deficiency (scurvy, rickets, beriberi, pellagra, catarracts, and so on), they are often tired and depleted at the very moment when their physical and mental resources are called upon to help in delivering their best artistic efforts to the public.

The Voice of a Specialist

The writer is fortunate in being able to have had conferences upon the subject of vitamins with many distinguished physicians, notably with Dr. Perk Lee Davis of Philadelphia, to whom he is indebted for reading the proof of this article. Dr. Davis has spent years at the University of Pennsylvania, at the Mayo Clinic at Rochester, Minnesota, and in many countries of Europe and Asia, as well as in special hospitals and private practice in studying the subject of vitamins and their administration. He has placed in the writer's hands which extracts have been taken. No attempt is made in this article to give the lay reader, particularly the practicing musician more than an outline of what he should know about vitamins.

The development and interest in vitamins have come at a time when the world has been in the greatest need of this knowledge. The history of their evolution has been discussed frequently in the popular magazines. The names of Iwan Eijkman, Baron Takaki, James Lind, Christ-Elmer McCollum, Harry Steenbeck, and many others shine bright in the story of man's long fight to learn how to feed himself. It was in 1335 on a trip to Labrador that Jacques Cartier found decoction of the needles of spruce trees to cure an outbreak of scurvy caused by the absence of "a certain something" in the diet of his soldiers. From this empirical discovery down to the isolation of seven grams of crystals of vitamin C, ascorbic acid, from yeast in 1912 by the Polish chemist, Casimir Funk, and named by him "vitamines," progress was lamentably slow.

Since that time, knowledge of vitamins has expanded with amazing rapidity, and a very significant therapy has developed with this growth. Millions of dollars are now invested in synthetic vitamins (taken not from food, but from chemical) and small armies of physicians and chemists are engaged (Continued on Page 60)

"FORWARD MARCH WITH MUSIC"

The Foundation of a Modern Piano Technique

A Discussion of Grading, Touch, and Tone

by Alfred Calzin

This is the first in a series of independent articles upon "The Foundation of a Modern Piano Technique," by Alfred Calzin. Another article will appear next month.

Alfred Calzin was born of French parentage at Marine City, Michigan. He studied organ in America with N. J. Corey (for many years Editor of The Teacher's Round Table Department of The Exton and counsellor of many noted American musicians). He then studied harmony and composition with J. B. H. van der Velden of the Brussels Conservatory and later, piano, with Alberto Jonda in Berlin. His debut was made in Berlin with the Philharmonic Orchestra, with great success. After touring Europe and America as a soloist he became the accompanist of many noted artists, including Jemelhi, Bispham, and Tetrassini. Mr. Calzin has been at the head of the piano department of many famous institutions.—EDITOR'S NOTE.



ALFRED CALZIN

THE WRITER DOES NOT PRESUME that any such suggestions as follow can do more than give an outline of the infinite number of things which go together to make a fine piano technic. He does know, however, that many teachers sometimes neglect these principles to the disadvantage of their pupils. It is also not assumed that this is the only way in which a fine piano technic can be acquired. As an Irish philosopher remarked, "There are more ways of killing a cat than kissing it to death." However, the fundamentals presented have been followed consistently for years by thousands of successful piano teachers.

Many Good Methods

Experienced piano teachers are of course familiar with many methods that have appeared in print. Karl Philipp Emanuel Bach is credited with having written the first of all such books, "A Search for the True Art of Piano Playing" ("Vorschau über die Wahre Art, das Clavier zu spielen"). This book is now difficult to obtain. Of the scores of music instructors that have appeared, many are now woefully obsolete. Yet there has been in recent years a splendid diversification of instruction books which provide teachers with the opportunity for securing books suitable for all ages, from such an elementary work as "Music Play for Every Day," to a work adapted to the adult pupil, such as the "Grown-Up Beginner's Book" by William M. Felton. But this is not at all what the writer has in mind. Every good teacher should have some mode of technical procedure, some charts of a general type, which will run through his teaching work like the keel of a ship. This is not to be found in an instruction book. Without some such chart one cannot expect anything but hit-and-miss results.

It is very easy for the experienced teacher to

detect the presence or absence of the proper drill in the playing of a student. The writer hopes that the following may be of help to the self-help student and to the teacher. However, while these hints are being pursued, a knowledge of all of the niceties of notation and musical nomenclature should be secured. There is no excuse in these days for sloppily trained pupils. There is, for instance, no excuse for the pupil who does not know the difference between a mordent and an inverted mordent. There is no excuse for the pupil who does not comprehend at once the principal musical terms. There is no excuse for the pupil who does not know at once what the phrasing marks mean or how they should be played. The student also should be well-grounded in musical history and in elementary harmony. But these subjects must be correlated to his work in fundamental technic as described hereafter.

A short time ago, passing through a great city, I saw a sign in an excavation, "Foundations by the _____ Company." In modern building, foundations are considered so important that there are many firms that make a specialty of putting them in.

The foundation of a pianistic career is no less significant. There are certain elemental principles upon which most teachers seem in agreement. For instance, it is generally conceded that the beginner should be trained:

1. To sit sufficiently distant from the keyboard to enable him to open the arms with ease to the necessary extent for playing all of the keys.

2. To adjust the piano stool so that the elbows are slightly above the level of the keyboard.

3. To form the habit of sitting directly in front of Middle C, D, or E, and never to change from that position every time he goes to the instrument. That is, he must form the habit of sitting before one particular note, because much of his

accuracy in playing depends upon the carefully trained development of the sense of position.

4. To see that the hand at the knuckles is kept sufficiently raised off the keys to give space for free action.

5. To take care that the knuckles never are lower than the tips of the fingers.

6. To make sure that the height of the wrist is determined by the position that the fingers are called upon to take. There is no hard and fast rule for this. The general position for the wrist is about level with the knuckles.

7. To place the tips of the fingers on the keys, so that they are not too near the front edges.

8. To keep the thumb curved naturally, so that it is on a straight line with the key it is to play.

The foregoing are "check-up" points which may seem wholly inconsequential to the average person, but which after experience with literally thousands of pupils and conferences with hundreds of great pianists, are known to be fundamentally important, and should be tested every now and then by the teacher.

Expanding the "Check-up" Points

In fact, they are so important that they may be restated and expanded in this manner:

1. The wrist must neither be perceptibly raised nor lowered, but be without constraint upon a level with the hand and arm.

2. The knuckles must neither be raised, so as to form a pronounced hollow within the hand, nor bent inwards (as many teachers consider requisite to a good touch), but must be kept in a natural position, on a level with the back of the hand.

3. The forepart of the fingers must be gently rounded; not, however, so that the nails (which, by the way, should be kept short) can touch the keys.

4. The fourth and fifth fingers, however, should not be quite so much rounded as the others, but a little more extended.

5. Let the thumb be stretched horizontally so that the end joint shall be upon a level with the key, and the key itself struck by its outer edge. It must be held continually above the surface of the keys, and by no means be permitted to hang down or rest below the keyboard.

6. Let the position of the hand be perfectly easy and natural—a position very essential to a good style of playing.

After the position of fingers, hand, and arm, has been explained, the student should be given oral exercises without notes, as 1, 2, 3, 4, 5, 4, 3, 2, 1, to be played legato—C, D, E, F, G, F, E, D, C. (Right hand), each finger to be kept E, D, C, as the hand has struck. Left hand: 5, 4, 3, 2, 1, 2, 3, 4, 5—C, D, E, F, G, F, E, D, C, the left hand playing one octave below the right, from Middle C. Each exercise to be repeated ten times.

R. H. 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1
C D E F G F E D C
L. H. 5 4 3 2 3 2 1 2 1 2 3 4 3 4 5

Each hand should be practiced singly for at least the first five lessons, till the hand position is thoroughly established. As the beginner continues with these exercises, he should be taught the staff notation: the treble clef first, but not delaying the bass clef too long.

The Legato Touch

On the above exercises should be played with the so-called *legato* touch, possibly the most difficult, judging from the number of advanced players who are unable to execute it correctly. It is the very foundation of all fine piano playing.

The *Legato* Touch—With the position of the hand on the five-finger position, the wrist being absolutely loose, let the thumb be raised over Middle C, and then come down suddenly and firmly, pressing down the key gently. As the thumb comes down let the second finger spring up quickly, then let the second finger descend rapidly, striking D. As soon as the second finger has sounded its tone, the thumb must spring up. It follows that just one finger must be down at a time. Each finger (as well as the thumb), preparatory to striking, must be raised about one and one-half times the height of the black keys. This must not be considered as a strict rule, as in certain cases this would be out of the question; for instance, in the case of very short fingers, or small hands.

In the next article the subject of the rational development of the scales and arpeggios will be discussed. A thorough drilling in scales and arpeggios is as important to piano technique as the engine is to an airplane.

Amusing Musical Episode

by Paul Vandercoort, II

After Goldmark had achieved considerable success with his opera, "The Queen of Sheba," he had a droll experience with a lady quite obviously lacking in musical appreciation. While traveling to an engagement, Goldmark introduced himself to his feminine fellow traveler as the composer "The Queen of Sheba." The lady was duly impressed, but not in the way intended, for she remarked to Goldmark that she hoped the queen paid him well.

Whistling As An Art

by Martha B. Reynolds

ENTERING THE HALL on the fifth floor of the Fine Arts Building in Portland, Oregon, one may be startled at the chirping and trilling of birds. But listen! The caroling is in familiar tunes! The pupils of Leta Stone are serious musicians just as those in any studio of this busy music building.

"The whistle is nature's instrument—and the birds are nature's musicians," said Mrs. Stone.

Claude Debussy confirmed this first inspiration in the words, "It was the warbling of the birds which first gave man the thought of music." This medium, through a definite course of study, has opened the door for many, not only to immediate enjoyment but to a real music appreciation.

But popular as is its appeal, whistling calls for an instrument as definitely as the singing voice. The shape of the "oral cavity" and of the mouth determines the type and range of the production—it may be soprano, alto, and so on, or may change with adolescence.

Five different kinds of whistlers are recognized:

1. A "Pucker whistle," with puckered lips, is the most common type. This is useful for ensemble work and has the greatest number of bird notes, including the liquid meadow lark song. 2. The tongue and teeth whistler produces a tone by the breath through tongue and teeth. 3. The palate whistle, with soft palate, is a rare type. 4. Ventriquoist whistle tone, made in the throat, is really more vocal than whistling, sounding somewhat like the muted violin. 5. Stunt whistling which requires finger inserted in the mouth.



They Learn to Whistle

True whistling produces the vibrations two octaves higher than the natural voice. It is done with the breath, tongue and lips, not with the vocal cords. The breath gives support, the tongue produces the tone and the lips control it.

When the student of whistling has learned the technique of production, he gains a knowledge of birds and bird songs. Symbols are used for figures, which are learned from the blackboard.

Descending figures are variously known as *teakettee*, *kildeter*, *whatchahoo*, *e chee*. Horizontal figures are named *hickory*, *dee dee*, *quitchaq*. Ascending figures, *turkey*, *colup*, *witcha*.

There are also used horizontal and harmonized figures and combinations.

As there is no printed music for whistling, the best melodic and rhythmic classic music, such as symphony themes, vocal and instrumental solos are analyzed by phrase and form, but cadences, with careful elaboration. This is not done arbitrarily. The pupils also identify what birds use each figure and then combine them in groupings with other figures. Almost all of the bird notes are

from the song of the California mocking bird, which imitates all birds.

It must be remembered that inasmuch as the "idealized" bird songs are whistled with piano or other instrumental accompaniment, their harmonic basis is the classical scale, and not the natural divided intervals of the native bird songs.

An unexplainable fact of acoustics is that obbligato of real birds with instruments or vocal music are always seemingly in perfect accordance.

The preparatory aural study is only the beginning of this whistling course. Music notation is learned with sight reading and time. Every whistler goes still further, studying simple music form, phrasing, and simple harmonic to follow the piano accompaniments. Seated before a table, on which is a keyboard, he names the whole and half steps and other intervals. Many add to this the ability to play simple piano numbers.

The course in music appreciation supplies the stories of composers, their part in the political and musical history of their times, and the background of the composition studied.

Each pupil learns a repertoire of classics and the best popular music, which he keeps in readiness for radio and recital programs. In a special game, stage department is developed.

Ensemble groups with individual part work is the final stage accomplished. From this experience and training students are now holding positions with national broadcasting stations and orchestras.

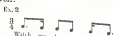
A New Approach to the Cross-Rhythm Problem

by Margaret Grant

AN ARTICLE in the July 1941 issue of *THE* entitled, "Three Against Four," gives a most complete explanation of the mathematical side of the problem in question and doubtless clears up much of the confusion. However, some of the "unending requests" may come from disturbing to the rhythm as a whole. A little trick I learned while studying with Dr. Francis L. York, now dean of the piano department of the Detroit Institute of Musical Art, has helped me to along to other teachers and students. It is this. In playing two notes against three, instead of counting, simply say, "Do it a-gain."



This is so easy to do that I have worked out a similar method of playing three against four. First, learn to say the following sentence with the rhythm given:



When this is thoroughly understood, practice it this way:



Finally, apply the rhythm-sentence to any "three against four" problem. You will soon be so proud of your achievement that you will never again slip along through this peculiar rhythm hoping for a lapse of attention on the part of your audience.

Let's Have More Music on all Fronts

by Alvin C. White

"And ye shall hear of wars and rumours of wars:
see that ye be not troubled: for all these things
must come to pass, but the end is not yet."

Matthew XXIV:6

THERE HAS BEEN a needless hue and cry in all parts of America about the lack of musical activity in America in this war, compared with the First World War. We are told that we have no *Over There* or *There's a Long, Long Trail* or *Keep the Home Fires Burning* or *Tipperary*; we have no community singing; we have no song leaders in quasi-military uniforms. However, one has only to listen to the radio programs coming from the camps to realize how active is the soldier's interest in music. Perhaps the vastness of the present world combat is so great that we cannot keep track of the huge musical activities now being encountered among American and Canadian troops in all parts of the world's battle fronts. Although we may have less community singing in this war, it should be remembered that

in the last war, radio, as we know it to-day, was wholly unknown. In the interim, radio has developed into a giant industry, and every day hundreds of patriotic messages, almost always accompanied by music, are showered out over the air.

Whenever there has been a war there also has been music. It is natural that man, in order to get away from the grime of war, must find some relaxation, and generally this is through music. The singing of the troops and the playing of the bands are vitally necessary stimulants for the soldier. Such patriotic songs as the *Marseillaise*, *La Brabantonne*, *The Star-Spangled Banner*, *March of the Men of Harlech*, *There'll Always Be An England*, *We Did It Before and We Can Do It Again*, and others, are military assets of positive



Photograph by Dmitri

Russia's Outstanding Contemporary Composer, Dmitri Shostakovich, in Firefighter's Uniform in the Ramparts of Leningrad.

value. In the Second World War, songs made famous by the troops include *White Cliffs of Dover*, *Walking Matilda*, which became the unofficial anthem of the boys of Australia, and the American song, *Johany Doughboy Found a Rose in Ireland*, as well as others.

A song of war is often long remembered when all else is forgotten. It outlives the spoken word. Thousands of speeches are made during periods of stress, and tons of printed matter are scattered about, but all are soon forgotten while the song invariably carries on. During the French Revolution, orator after orator ascended the Tribune, and whether it was Jacobin or Girondist or Royalist, his words in time passed into oblivion, but we still hear the *Marseillaise*. The patriotic enthusiasm of the orators of the press, of the state, of the jurists during the War of 1812 have long since faded, but the stirring words of *The Star-Spangled Banner* will live forever.

Lord Wolseley's Tribute

Music is as necessary to the soldier's heart as bread is to his body. It is probable that no battle ever was won by soldiers who did not sing. When soldiers have been too exhausted to sing, just listening to music has put new life into them. Field Marshal Lord Wolseley, in a preface contributed by him to "The Soldier's Song Book," wrote: "Troops that sing as they march will not only reach their destination more quickly and in better fighting condition than those who march in silence, but inspired by the music and words of national songs, will feel that self-confidence which is the mother of victory."

In the Bible there are frequent references to the encouragement given to warriors by music, as, for instance, in the Bible, where the victory over Jeroboam is attributed to the encouragement derived from the sounding of the trumpets by the priests. The trumpet was the favorite instrument of the Hebrews in war. It was an instrument to more holy emotions of worship. When Othello and his army of three hundred men, each with trumpet in hand, (Continued on Page 62)



Part of the Naval Air Base Chorus Singing for an Audience of 86,000 People at Minneapolis in a Monster Concert Organized by the Minneapolis Star Journal and Tribune.

You Must Go to Work

An Interview with

James Melton

Popular Star of Radio, Concert, and Opera

SECURED EXPRESSLY FOR THE ETUDE BY ANNABEL COMFORT

"NOTHING IN THE WORLD can take the place of persistence. Talent will not; nothing is more common than unsuccessful men with talent. Genius will not; unwarded genius is almost a proverb. Education will not; the world is full of educated derelicts. Persistence and determination alone are omnipotent." This quotation from the pen of Calvin Coolidge has hung in my study for many years, and I have read it, studied it, and thought about it countless times. I firmly believe that if you have talent the answer to any objective is work, and if you will work hard enough you can get anywhere.

At the beginning of my singing career down in the deep South, radio had never been heard of. It was my desire to become a serious singer, to concertize and become a leading operatic tenor; but I finally had to go into the so called "light field" of music to earn a living for a large family. My first radio job was on Station WSM in Nashville, where I sang under an assumed name for a twenty dollar fee, with the Ideal Laundry as my commercial sponsor. After arriving in New York and trying unsuccessfully to be engaged by some of the big producers for several Broadway shows, I secured an engagement at the Roxy Theatre.

Why I Went to Work

Singing in opera still held a place in the back of my mind, but alone came radio. These were the early days of broadcasting. Life was easy and beautiful, and the hope of my ever attaining an operatic career grew dim as I settled down and made a good living in radio and motion pictures. Radio was my first love, and it has been extremely good to me. At that time singers used a small vocal tone with a light quality; in fact, a small voice was in demand and crooners became popular. Lawrence Tibbett has always been a staunch friend of mine; but he never thought that it made sense that my income began in the early days of radio was far more than he made in concert and opera. After all, he was a great artist and singer; but at that time radio had not developed the technique of handling the volume in a voice like his. As soon as radio could successfully transmit the big voices, the real vocalists pushed the singers with small voices into the background, and legitimate artists like my friend Tibbett became the big earners in radio. Now I was presented with a problem.

At the age of twenty-three I became the first tenor with the then famous quartet, The Revelers. I had learned to sing by singing, sight read by sight reading. In fact, it seemed that I was just a natural singer and musician. During a recording

engagement for Victor, the Musical Director handed me the *Are Maria* from "Cavalleria Rusticana."

"Do you know this?" he asked.

I told him that I had never sung it, but that I would learn it right then and there. It has a tricky beginning and a counter melody woven around the vocal line. Ten minutes later I recorded it.

Lewis James, the second tenor of The Revelers, vocalized every day with persistence. As this was not my policy, I asked him why he did. "When you have been in the singing business as long as I have," he replied, knowingly, "you will have to vocalize too." Lewis James was right. I found out not only that it was necessary to vocalize, but also that it was necessary to go to work, for I had become known as a singer of "light music." This was not making my dream come true.

Learning Opera Roles

In 1936, I decided to sing in opera. I knew that if I applied myself, the rôles could be learned, together with the stage technique. It was my hope to obtain opera engagements, and thus secure much needed experience.

My first step was to buy a dozen opera scores bound with good sturdy bindings, for these scores were going to receive a lot of wear. I began with "Madame Butterfly," and the first step was to underscore the tenor part with a red pencil. My coach played the score a half dozen times so that I could have a good understanding of its general structure and story. Then I learned the high spots, the famous arias and duets, if they were not already in my concert repertoire.

Quite often singers learn the first act of an opera with a fresh, inspired feeling. They are sure of the first part but are sometimes apt to slight

the last act. I have always learned the music of the last act first, and then the other acts. The libretto is much more difficult for me to learn than the music, and since we so often hear operatic recitatives performed uninterestingly, I learn them in strict rhythm, and exactly as they are written, but during the performance I try to expand them and make out of them a real interesting conversation.

Let us not forget that a singer's appearance is just as good as his costumes. For the opera stage, if you can possibly buy the best material for costumes, do so by all means, and have the finest costumes, such as Lanfretti from the Metropolitan Opera. He has made my complete operatic wardrobe, much to my satisfaction.

I found that I loved everything connected with opera and that I could express myself fully in this medium. After two years of hard work my dream came true. My début was made with the Cincinnati Zoo Opera in 1938, as Lieutenant Pinkerton in "Madame Butterfly."

When I was thirteen, I began the study of my favorite opera, "Manon," but was advised to drop it as I was much too young for the rôle of Des Grieux. In the past three years I have learned and sung "Manon," "La Traviata," "Mignon," "Martha," and "Lucia di Lammermoor," and have studied "Faust," "Don Giovanni," "Lakmé," "The Barber of Seville," "Tosca," and "La Bohème."

It is impossible to give too much praise or credit to my opera colleagues, especially Elizabeth Rethberg, John Charles Thomas, Gladys Swarthout, and Lily Pons who have been most generous in

helping me about on the operatic stage when I made my debut with the Chicago Opera in "Lucia di Lammermoor," Lily Pons sang the title rôle. With her busy schedule one would not have Miss Pons come early and stayed late, so that she could be of assistance to me, and as the performance progressed she gave many helpful cues and directions.

The Day of an Opera Performance

When singing operatic rôles, I relax as much as possible between performances and sleep nine hours. Rising at eleven in the morning, I take a brisk walk for an hour. At twelve-thirty I vocalize for ten minutes and then exercise the afternoon, when I take a forty-five minute nap. Then comes dinner consisting of a good steak and a salad. After resting until six, and vocalizing intermittently, I go to the opera house and start the business of making up. Because it gives me energy, I usually drink two quarts of pineapple juice during a performance. It is truly amazing how much vitality one can spend in an operatic performance. (Continued on Page 56)



JAMES MELTON

BARRIER: ADAGIO FOR STRINGS. N. B. C. Symphony Orchestra, direction of Arturo Toscanini. Victor disc 11-8287.

It is fitting that Toscanini should have recorded this deeply expressive work by a young American composer, since he first introduced it to the American public in a concert of the NBC Symphony in November, 1938. The thoughtful restraint in this music is rare among modern composers; for Barber's music does not seem to be affected by the restlessness of our times. The composer, a member of the faculty of the Curtis Institute in Philadelphia, is now in the armed forces of our country. It is of interest to note that this score is dedicated to Barber's distinguished aunt and uncle, Louise and Sidney Homer. Toscanini plays this music with obvious affection; its long melodic lines are rarely molded. This is a disc that deserves to be in every American record library.

Rimsky-Korsakov: Sheherazade, Op. 35; San Francisco Symphony Orchestra, conducted by Pierre Monteux. Victor set DM-920.

Monteux was in fine fettle the day he recorded this work, and his enthusiasm and elation were imparted to his performance. "That was the most

mirable from many angles. What the conductor accomplished in his performances of the Carmen Suite, the *William Tell* Overture, and other popular scores is achieved here. True, the playing of the Philharmonic lacks the enthusiasm and flexibility of the London Philharmonic, but there is nonetheless much to appreciate in this recording.

Kern: Mark Twain—Portrait for Orchestra; Andre Kostelanetz and his Orchestra. Columbia set X-227.

It has been aptly said that what Kern has achieved here is a portrait of himself rather than one of Mark Twain. The score is listenable and will be probably enjoyed by those who admire Kern's melodies. The titles to the sections, although aiming to be descriptive of certain phases or events in Twain's life, hardly help out. But Kern knows how to write tunes, and if these are not among his very best, they still are representative of his melodic fecundity.

de Falla (arr. Stokowski): El Amor Brujo—Dance rituelle du feu; and Novéček (arr. Stokowski): Perpetuum mobile; All-American Orchestra, conducted by Leopold Stokowski. Columbia disc 11879-D.

One of the best of the All-American Orchestra's recordings, this disc presents a version of the familiar *Dance of Fire* from de Falla's "Love, the Magician" which may well become highly popular with record buyers. There is a smouldering glow to Stokowski's treatment of this music; where Fiedler goes in for brilliance and verve in his performance, Stokowski goes in for instrumental coloring, with the result that its rhythmic vitality is not wholly realized. Stokowski's arrangement of Novéček's well-known violin piece is for the viola section of the orchestra; it is highly effective, but the present performance does not quite come up to an earlier one which the conductor made with the Philadelphia Orchestra.

Vardi: Aida—Triumphal March and Ballet; Columbia Broadcasting Symphony Orchestra, conducted by Howard Barlow. Columbia disc 71401-D.

Waldteufel: Etudiantina Waltz; Boston "Pops" Orchestra, conducted by Arthur Fiedler. Victor disc 10-1024.

Barlow does justice to a concert version of *March and Ballet Music* from the final scene of the second act of "Aida," and the recording is fairly resonant. In our estimation, this music is far more stimulating when heard with the chorus. Fiedler plays an old waltz favorite by the com-

Fascinating Novelties in New Records by Peter Hugh Reed

poser who was pianist to the Empress Eugénie and conductor of her court balls.

Brecht: Concerto No. 1 in G minor, Op. 26; Nathan Milstein (violin) and the Philharmonic-Symphony Orchestra of New York, direction of John Barbirolli. Columbia set 517.

Of the several versions of this concerto extant, this is by far the best, by virtue, however, solely of Milstein's extraordinary artistry. Milstein plays with rare savvy of tone and expression; he is never guilty of sentimentalizing. Barbirolli's contribution is satisfactory, but by no means as distinguished as the soloist's. The recording is splendidly achieved.

Schubert: Trio in B-flat major, Op. 99; Artur Schnabel (piano), Jascha Heifetz (violin), and Emanuel Feuermann (cello). Victor set DM-923.

One of the most cherished chamber music sets ever made for the phonograph has been the Cortot-Thibaud-Casals' performance of this work made around 1929. That the new recording surpasses the former one will not come as a surprise to some, while others will probably doubt the validity of our statement until they investigate for themselves. This is a demonstration of rare musicianship, for all three of these artists—each a soloist of distinction in his own right—have submerged their own personalities and coordinated their playing in such a manner that few would know that they were not all trained in the same schooling. If it is Feuermann's playing which engages our attention most of all, it is not because he emerges from the ensemble, but because his rarely modulated tone makes us realize the great loss suffered by the world of music in his recent demise. Feuermann plays the beautiful Schubert melodies with a fine sense of masculine tenderness when that latter quality is needed. As for the music, there are few trios which are as completely satisfying as this one.

Chopin: Preludes, Op. 28; played by Egon Petri (piano). Columbia set 523.

Let it be said at the outset that perhaps no artist will ever play either the twenty-eight preludes or the twenty-four études of Chopin completely to the satisfaction of every listener. There are bound to be individual ones to which one artist seems more suited than others. Petri is less personalized in his performance of these works than was Cortot. He is more observant of form than his French colleague, and his use of rubato is more judicious and never such that it interrupts the flow of the music. He tends to play all the slower preludes slower than most pianists, and in so doing he achieves excessive sentiment. In only one of the slow preludes is he disappointing to us, and that is (Continued on Page 87)



SAMUEL BARBER

important day in my life," he has said, "for it was the day that I became an American citizen." The playing here is full of élan and fine lyrical expressiveness. It is a more relaxed performance than the recent Rodzinski one, with the result that the poetic passages—such as the lovely third movement—are more fitting and nuanced in the playing. The recording is highly realistic, the instrumental coloring on a high fidelity instrument being especially impressive.

Tchaikovsky: Capriccio Italien, Op. 45; Philharmonic-Symphony Orchestra of New York, direction of Sir Thomas Beecham. Columbia set X229.

This is Sir Thomas' first American recording, and rumor has it that he is not satisfied with it and wishes it withdrawn. This hardly seems fair to the recordists, since the performance is ad-

RECORDS

A New Season in Radio

by Alfred Lindsay Morgan

JANUARY OPENS a new quarter in radio, and it means changes in radio schedules. It is possible that one or two series of programs, which many of us have admired, will no longer be heard. The chamber music recitals, for example, which gave us first the programs by the inevitable Budapest Quartet and later by the Coolidge non, EWT) are over. And that magnificent series of broadcasts by the distinguished Polish harpichordist, Wanda Landowska, heard on Monday afternoon, also has closed. Inquiries of radio's officials as to what would take the place of these programs brought forth the response that no promises or predictions were available. "In these days," said one radio official, "not even the most popular programs on the air know more than a week ahead of time what their advance programs will be. Of course, we have other series planned, but since so many things could disrupt our intentions, we cannot give you any information as far ahead as you need it to inform your readers."

Take the popular Columbia-network shows of Kostelanetz and his Orchestra (Sundays, 4:30 to 5:00 P.M., EWT) and *The Family Hour*, which features Gladys Swarthout, Al Goodman and his Orchestra and Chorus, and Commentator Deems Taylor. Neither of these shows knows more than a week ahead what is going to be done. Kostelanetz knows he's going to have a soloist two weeks hence but he does not necessarily know that soloist's name. And so, although we would like to tell our readers who they can expect to hear on such and such a program on such and such a date, this is not always possible. Whenever we can present the information, we do so.

Speaking of *The Family Hour*, this show is doing good work. Not only does this program present Mrs. Swarthout in operatic arias and songs and ensemble pieces for the singer and the chorus, but it along with selections for the orchestra, but it regularly pays tribute in a short dramatic sketch to the various oppressed peoples of the war, and also to various branches of the Allied armed services. Albert Spalding, the violinist, has left the Kostelanetz hour, and Ted Cati has recently joined this show as master of ceremonies.

The Metropolitan Opera this year has several air representations. The organization refers to these as the three steps. The first step is the Metropolitan Opera Auditions of the Air (Sundays, 6:30 to 7:00 P.M., EWT, Blue network). Here, as in the past, young aspirants to the Metropolitan are given an opportunity to be heard and to compete for the finals from which several singers each year are chosen to join the ranks of the Opera Association.

The second step is called Metropolitan Opera. U.S.A. It is heard on Thursdays from 7:30 to 8:00 P.M., EWT, also Blue network, and is sponsored by the Opera Guild. This program is one which features young contracted singers of the

Metropolitan who ordinarily would not be heard in the opera house in a leading role. In this program they are given the opportunity to sing some of the principal operatic arias. Occasional stars are also heard on this broadcast.

The third step is the radio presentation of the Metropolitan Opera performance, which is broadcast directly from the stage of the noted house every Saturday afternoon during the season.

The NBC Symphony Orchestra, heard on Sundays



EUGENE ORMANDY

from 5:00 to 6:00 P.M., EWT, will be directed in all its concerts this month by Arturo Toscanini; and the Sunday afternoon broadcasts of the Philharmonic-Symphony Orchestra of New York will be under the direction of three different conductors. Dimitri Mitropoulos is scheduled to conduct the concerts of January 3 and 10. In the former program the noted Brazilian pianist, Claudio Arrau, will be heard as soloist. The program of the tenth will be an all-orchestral one. In the concerts of January 17 and 24, the announced leader is Fritz Reiner of the Pittsburgh Symphony Orchestra. Reiner's first concert will be an all-orchestral one, while the second will feature John Corigliano, assistant concert master of the orchestra, in a violin concerto.

RADIO

"FORWARD MARCH WITH MUSIC"

In the program of January 31, Bruno Walter is scheduled to conduct and Rudolf Serkin is the announced soloist.

The Cleveland Orchestra Series, heard on Saturdays from 5:00 to 6:00 P.M., EWT (Columbia network), are scheduled to continue this month, as also are the splendid programs of the Eastman School of Music, heard on Fridays from 7:30 to 8:00 P.M., EWT (Columbia).

A new series of programs, heard on Thursdays from 3:30 to 4:00 P.M., EWT (Columbia network), features Fabien Sevitzky and the Indianapolis Symphony Orchestra.

Music of the New World (on NBC network, Thursdays—11:30 to 12:00 midnight, EWT), that series of programs which has been tracing the development of music in the Americas, and at the same time showing its influence on contemporary music, still remains one of the finest radio broadcasts of our time. This is not only a program of considerable educational merit, but also a program which is consistently interesting and enjoyable. There will be four broadcasts of the series this month. At the time of going to press, only the first two were available for publication.

The program of the seventh is called *Las Independencias* (1800-1825). During this period of history in the New World, the Spanish-American Colonies were struggling for independence, and it was but natural that patriotic and semi-satirical songs were written, and that these appealed greatly to the people. Such a song, for example, as *Sincaisse*, which means "without a shirt," will be heard on this program, as well as the national anthems of many South American countries. The program of the fourteenth is titled *The Typical Songs (1800-1850)*, expanding world of the United States in the first half of the nineteenth century. With the growing complexity of its social and description poured from the presses of the country, the sheet music business was developed, and in short order the growing music. Songs from all sections of the country, songs of work and play and of religious import, are to be heard in this broadcast. It can be readily seen that the programs of *Music of the New World* are of unusual interest.

The Good Neighbor Policy has been happily pursued in the past few months in those popular Brazilian-American broadcasts heard on Sundays from 3:00 to 3:15 P.M., EWT, and on Mondays from 6:30 to 6:45 called *Musica for Neighbors*. The Sunday show, social and popular music, has featured light classics weeks in the United States and Brazil. The Monday program, called *Music for Neighbors*, offers classical and popular music; it features an orchestra and soloists.

The *Telephone Hour* continues its Great Artists week with a different noted guest soloist each week and Donald Voorhees and the Bell Symphony Orchestra and chorus. Here again the for us to give the names of the artists to be heard in this month's programs.

Neither inclement weather, heat rationing, nor Philadelphia Orchestra in its Friday concerts over the Mutual networks, because of a specially constructed electric tuning device, made exclusively for this orchestra at the request of its conductor, Eugene Ormandy. (Continued on Page 72)

Miss Frances Denmore has devoted the better part of her splendid talents to the recording of Indian musical lore. The Government has now issued a pamphlet through the Smithsonian Institution giving a general idea of her technic in making these precious ethnological records of a rapidly vanishing primitive art expression. For over forty years Miss Denmore has visited various tribes, employing a diplomacy and psychology worthy of an ambassador to the Court of St. James.

Her experiences have been exciting and picturesque. First, she has to set the stage and at times prepare the none too cooperative victim. She writes:

"Let us suppose that such ideal conditions exist, that the equipment has arrived in perfect order and been set up in an 'office,' that the singer is willing to sing, and the interpreter is seated beside him. Perhaps the man wants to smoke before he sings, which causes a slight delay. I usually ask the brand of tobacco that is popular in the tribe and provide a package which is duly presented at this time. I pay the singers in cash at the end of each day, and sometimes at the close of each song. An argument always arises as to the price, and I explain that I have the same price in each tribe for general songs, paying a higher price for certain classes of personal songs. It is hard for an Indian to understand why a song that was worth a horse in the old days should be recorded for the small price that I pay. A Sioux once offered to record



Robert Henry, Chocoma Indian, Blowing Whistle Used For Success in Bull Game

a song that would break the drought. He said the dry summers would not have occurred if the Government had let the Indians sing their rain songs. He said the song would 'work' for me as well as for an Indian, and he wanted \$50 for it. According to him, the song was cheap at that price. Needless to say, I did not record the song and the drought continued.

The Etude Music Lover's Bookshelf



Any book here reviewed may be obtained from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

by B. Meredith Cadman

"Indians rarely sing alone and generally have a percussion accompaniment. A medicine man may sing alone when treating a sick person, and under certain circumstances a man may sing his personal song at a gathering, but as a rule Indian singing may be called ensemble music."

"Psychology enters largely into the work of obtaining the old Indian songs. The singer must always be kept at ease. This is essential to success, and one must learn when to urge a singer and when to let him relax. Care must be taken that the form of a question does not suggest an answer. Through faulty questioning a person could obtain astounding statements from an Indian, as he might not understand the question or might be too polite to differ with the questioner."

"Women singers are much less in number than men. Women might treat the sick with songs, or exercise other power received in dreams, but the number of such women was comparatively small. In some tribes a few women sang around the drum at dances, sitting behind the circle of men and singing an octave higher. The relative number of men and women singers is too large a subject for present consideration, but mention may be made of two classes of Indian songs that are popular. These classes are lullabies and love songs. I once asked an Indian singer about lullabies and he replied, 'The women make a noise to put the children to sleep, but it is not singing.'"

"The other subject to be handled discreetly is the love song. This is not a native custom and is usually connected with evil magic or intoxication. Love songs, in the old days, were sung to add intrigue of various sorts, accompanied in some tribes by the use of figurines or other 'charms.' A Papago said, 'If a man gets to singing love songs we send for a medicine man to make him stop.' In all tribes it is said that the love song, in our use of the term, came with the advent of the whites. In one tribe I was warned that if I recorded love songs, the fine old men

would have nothing to do with my work. I have, however, recorded both the old songs of love magic and the modern love songs, as they are part of the music of the American Indian."

"The Study of Indian Music"

By Frances Denmore
(From the Smithsonian Report for 1941)
Pages: 327-550 (With 6 Plates)
Publication 3671
Publisher: Smithsonian Institution

SECRETS OF VOICE PRODUCTION

When musicians speak of voice production they almost invariably think of singing, although not more than five per cent of human utterance is musical speaking or singing. Edwin Hopkins comes forward with a very practical book, "Secrets of Voice Production Self-Taught," and although it is designed to help speakers, it pertains to the most neglected part of voice production, the proper communication of thought by properly enounced words. It is filled with self-help exercises which should be very valuable to the singer and to the vocal student. Moreover, it is told without much of the usual artificial jargon affected by "vocal specialists." Properly used, it should be very helpful to the ambitious singer.

"Secrets of Voice Production Self-Taught"

By Edwin Hopkins
Pages: 110
Price: \$3.95
Publisher: Edwin Hopkins

WITH THE SOUND WAVES

Investigations of acoustical science in America have been somewhat extraordinary, because in addition to employing a scientific technic in some instances more exacting than that of Teutonic laboratory workers, they have, at the same time, been more inventive and imaginative and have been more definitely aligned with the highest of aural arts than that of music. Wilmer T. Bartholomew, M.A., M.Mus., Fellow of the Acoustical Society of America and Instructor in the Peabody Conservatory of Music in Baltimore, comes forward with a very finely balanced work, "Acoustics of Music." (Continued on Page 72)

BOOKS

Mexican Musical Folklore

by Otto Mayer-Serra

"MUSIC IN THIS COUNTRY is a sixth sense." In these words Mme. Calderón de la Barca, the Scottish wife of Spain's first ambassador to Mexico, summed up one of her profound impressions of the Mexican capital. The modern tourist who follows in the footsteps of that distinguished lady will find that little of this has changed in the intervening century.

On his way to sample the intoxicating effects of pulque or tequila, he will suddenly find the road blocked by a *mariscala* band who will insist on rendering the choicest numbers of their repertory. In the afternoons the downtown streets are invaded by the resonant chords of the *marimba*: the players laboriously drag their oversized xylophone from café to café where they give vent to an astounding virtuosity on its wooden slabs. Not even in the small hours of the morning is our visitor always able to enjoy a well-merited rest. On many a moonlit night he will be aroused by a group of serenaders that some gallant has commissioned to perform under the window of his lady fair.

Music in present-day Mexico fulfills a function no less vital than the plastic arts. Here, as in the Parts of bygone years, the most sensational happenings in the life of the nation are commented upon in song. In Mexico, too, it can be said that *tout finit par une chanson*, with the detail of difference that the *chanson* is known as the *corrido*.

The "Corrido"

In the *corrido* the popular muse treats of all events that have left their mark upon the imagination of the people—whether it be the election of a new president, the assassination of Leon Trotsky, or the "miraculous life and death" of its greatest composer, Silvestre Revueltas. The development of the Mexican *corrido* to its definitive form occupies the entire nineteenth century. The unbroken series of wars, revolutions and military pronunciamientos gave rise to innumerable *corridos* in which the victories and defeats of the popular heroes are sung. From battle to battle, from rebellion to rebellion, at no time was an appropriate and opportune *corrido* lacking. And when the *corrido* had finished singing the glories of battles, they turned to the feats of soldiers turned bandits, men who had learned to look death square in the eye and defy all governments.

It was not until the turbulent years of the 1910 revolution, however, that the Mexican *corrido* reached its highest point. The most popular *corridos* date from that period and record the revolutionary events in their most diverse aspects, cruel and sentimental, heroic and picturesque. Typical of the *corridos* of this epoch are the famous *Cucaracha* (Cockroach) that

just won't budge another stroke because he's got no, because he's got no marihuana for to smoke;

(*ya no quiere caminar; porque le falta, porque le falta marihuana que fumar;*)

—the sentimental *Adelita* in which the soldier takes leave of his beloved:

A soldier I am and my country calls me
To the fields of battle, to obey and fight,
Adelita, O my dear Adelita,
Forget us not when out of sight.

(*Soy soldado y la patria me llama
A los campos, que voy a pelear,
Adelita, Adelita de mi alma,
No me voyas por Dios a olvidar.*)

or the passionate *La Valentina* with its quaint mixture of haughty valor and tender devotion:

Valentina, Valentina,
Your slave is at your feet,
If they've got to kill me to-morrow,
Let the job be swift and neat.
(*Valentina, Valentina,
Rendido estoy a tus pies;
Si me han de matar mañana,
que me maten de una vez.*)

The literary form of the *corrido* derives from the classical Spanish romance, while its name is



ESTRELLITA
A Mexican Love Song

probably related to that of the Andalusian romance known as the *corrida*. In its musical substance too, Spanish folkloric influences are decisive. This affinity is at times very marked as in the cases of the beautiful Mexican ballad:

Román Castillo

Whither bound, Román Castillo,
Whither bound, unhappy one?



In this *corrido* the melodic line of the Spanish model is faithfully preserved:

Alfonso XII Spanish Ballad

Whither bound, O Twelfth Alfonso,
Whither bound, O my sad one?



In general the *corrido*, as is to be expected from so typical a product of the nineteenth century, is strongly romanticized. The great majority of these melodies are based on a continuous transition between the tonic and dominant, while their cadences are often characterized by a descending third (or fourth):

Margarita

Margarita, Margarita,
To the bean-flowers let us go;
You pick the blue ones
And I'll take them as they grow.

(Continued on Page 58)

* From *corrido* (the run), referring to note that carries is also noted for both fight.



SONG OF THE RANCHO

How Music School Music Helps the Private Teacher

by
Crystal Waters

IN THOUSANDS OF PUBLIC SCHOOLS music is practiced with imagination and enjoyment. The lessons are given individually and in classes, on the piano, on stringed instruments and wind instruments, and in vocal culture. Every three lessons take place outside of school hours and a small fee, ranging from twenty-five cents to a dollar, is required.

What effect has this comparatively new development in school music on the private studios? Does it cut the attendance? Is the competition forcing private studios to close their doors? As a matter of fact, music education in the schools is really supplementing and promoting the activity in private studios, conducted by finely trained, progressive teachers. It is awakening a love of music in millions of youngsters which might otherwise lie dormant. It is giving every child the joyous experience of making music, and with no ulterior motive. This provides an incentive and an illumination that sends children in droves to private studios. Frequently a real musical talent is brought to life, which otherwise might have lain buried in the community. This new development has the effect of "combing" the general public, so that music talents may not go undetected.

Music the Coordinator

Time was when music education was denied a child unless the unusual talent that promises a professional career was evident. No other subject has ever been considered in the same light. Has learning to read ever been denied because a child did not give promise of winning a Nobel prize or an Oscar? Has 'riting been limited to those who had a good chance of becoming poets, journalists, or novelists? Or has 'rhythmic been questioned unless a child expected to become an accountant, a banker, an engineer, or an economist? No, parents and educators have always realized the practical value of the three r's, probably because their results are tangible. But what about providing children with the illusive substance that maintains high morale through life? And what builds up an individual's morale more than hearing and making music? Music making helps us to face life and to make proper adjustments in a constantly changing world. It releases tensions of discord, fear, worry, self-confidence, stability, and peace. It establishes a sense of inner security in a world that seems to be falling to pieces.

Unfortunately many legislators controlling

public education think of music as merely entertainment, a "frill," rather than an essential subject worthy of serious consideration. True, music is "such stuff as dreams are made of," but it is equally true that its underlying principles are to be found in practically all the sciences. In fact, music study can be the coordinator of all the science courses, for it provides the practical application which throws light on every one of them.

To illustrate, recently we heard a man say that in his high school days, it was not until he learned to play scales on his violin that he began to understand and enjoy algebra and geometry. A girl graduate confided that she took no interest in physics until vocal lessons aroused her interest in acoustics, then she became fascinated with it. A boy had practically the same story but the subject was anatomy. The motivating forces behind musical expression are philosophy and psychology, two subjects made both plain and understandable through their practical application to self-expression in music. Moreover, the study of music trains the ear and quickens aural sensitivity as no other subjects can. It develops the neuro-muscular intelligence which results in controlled movements and muscular coordinations. In many countries, legislators are changing laws and in the nick of time. They are beginning to realize that music is one of America's great allies in our fight for freedom against the annihilation of culture and liberalism as planned overseas. The more we have of it in the field of education, the better it will be for democracy. More schools each year will provide their students with opportunities to hear, appreciate, and make music.

We adults can remember the days when private studios alone carried the torch of music education, and troublesome times they were, too. In the first place, regardless of inclination, every child had to take piano lessons. The old-fashioned methods stressed technical skill, and this was enough to make even the most talented children rebellious. For what fun is it to practice finger exercises, scales and drills before you have a practical use for them? Or melodies so strange to the ears that they are haltingly played? And what enjoyment can there be in converting the sight of black specks on white paper into the striking of black and white keys when music cannot be heard because of the concentration demanded? Small wonder that great resistance to such tactics soon ends in discontinuing the lessons, and every one in the family heaves a sigh of relief.

Changes in music education have been arising as changes in children's clothes and diet. Teachers are realizing that an enjoyment of music comes first, for melodies must enter the ears before they can "go round and round" and come out of instruments, or of the throat. Heard again and again, melodies automatically are stored away in children. Once stored in the memory, an inner urge sets motor impulses into operation to express them. All the child needs is encouragement to play the melodies he loves. The inner ear soon corrects wrong notes for right ones. Scales and finger exercises do not receive much attention at the beginning. The essential thing is to give children the experience of making music. The enjoyment of music experience draws children to their respective instruments like needles to a magnet.

Strangely enough, most of these music-awakened youngsters now want to study the piano or singing to learn more about music and play it more artistically. They eagerly seek private studios where more attention can be given to individual needs. Now that the child wants to learn, wants not only to play or sing, but to play or sing well, scales and drills are willingly practiced.

Music Enjoyment First

By this time the circle completes itself, and the private studio begins to serve school music. Children return to the schools and contribute solo performances to special occasions, services, entertainment, and banquets.

In one region, the private studios suffered a dearth of students. There was no music education in the schools. The private teachers had a conference and decided to go to their respective boards of education and ask to have class instruction in music introduced into the schools. As a result, their activity was augmented to such an extent that they hardly had time to fill the demands for private lessons. The schools aroused a desire for craftsmanship and artistic experience offered by the private studios.

In many localities, private studios and music departments join forces in holding music contests which give impetus to the cause of music education. The purpose of these contests is to set forth proper standards of performance and to give stimulation that leads to encouragement and to great movements. The results are infinitely more satisfying if the judge be someone from outside the district who has won a reputation for having and if he has in addition a wide experience in listening to performances of the contest class which he is judging.

Contests without Prizes

Prizes and awards are no longer given at the majority of such contests. Constructive comment for each and every performer is the only fair reward. The judge should have a stenographer at hand. At the close each child should receive praise for work well done. Each child should receive praise open a new field of endeavor.

Suppose that at the end of such a contest, a parent realizes that her child has not been trained as efficiently or effectively as some of the other children who performed. He or she can go to the Director of School Music for advice. The School educators are required to be trusted. Conferences are required to be attended a music newest and most efficacious teaching methods are discussed and demonstrated. Each individual has the opportunity to meet thousands of other teachers whose aim in (Continued on Page 56)

The Singer's Intelligence

A Conference with

Lazar Samoiloff

Distinguished Vocal Authority

SECURED EXPRESSLY FOR THE ETUDE BY JULIETTE LAINE



DR. SAMOILOFF WITH PRIZE PURLS

Miss Margaret Phelan (opposite) led eighty-two competitors to the privilege of singing at the Hollywood Bowl with the Los Angeles Symphony Orchestra last year. Robert Brink (opposite) won the five hundred dollar prize in the Metropolitan Opera Auditions for 1942 and this year sings leading roles with the Philadelphia Opera Company.

EVERY YEAR, in selecting the winners of the Metropolitan's radio auditions, Mr. Edward Johnson is careful to impress upon his listeners the fact that these young singers are not chosen primarily for the excellence of their voices. Many other important qualifications are taken into account, explains Mr. Johnson, such as the contestant's musicianship, histrionic ability, stage deportment, and his previous experience.

Quite right, and we all agree. But how many young students are actually *learning* these things instead of merely taking them for granted? And if they are not learning them is it the teacher's fault or that of the pupil?

It is naturally impossible to generalize about the matter since there are all kinds of teachers and all kinds of pupils. Certainly a reputable

After being graduated from the Imperial Conservatory of Musical Art, in Vienna, Dr. Samoiloff sang leading baritone rôles in the grand opera houses of Charkoff, Moscow, and Odessa. . . . Later he went to Milan to study with Chev. Augusto Brodgi. Returning to Russia he again sang with the Odessa opera and two years later became director of the vocal department at the Odessa School of Music and Drama. Feodor Chaliapin urged him to come to the United States with him, in 1907, and sent him his first American pupils.

During his twenty years of teaching in New York City he taught many noted singers, at one time numbering ten of the Metropolitan's artists among his students. Since 1929 he has been teaching with equal distinction in Los Angeles, and it is interesting to note that in five important contests in that city, four first prizes went to Samoiloff students.—EUGEN'S NEWS.

teacher will insist upon his pupil's training being as complete as possible, and if the pupil is equally sincere and ambitious the results will be highly satisfactory.

But supposing the teacher is careless and indifferent? If the pupil is equally so, and fatuously imagines that musicianship, stage presence, acting ability and all the *et ceteras* will somehow come to him without study or effort, or that they can be "picked up later" just prior to his debut, the matter is hopeless.

Suppose, on the other hand, that the pupil is both ambitious and willing to work hard, yet is learning very little. There are thousands of students of this type, and in their case one must conclude that their lack of progress is primarily their own fault. They have heard, repeatedly, that intelligence is quite as important as talent, yet they were not applying this intelligence to their own problems!

Self-Criticism Important

The student must develop the ability to see himself, and to bear himself objectively. He must criticize his own qualities and his own shortcomings as honestly and as impartially as he would those of a fellow-student. No matter how good

his natural voice is he should bear in mind the fact that it is only one of his qualifications. He should ask himself whether his musicianship is all it should be. Can he read music at sight? Has he a good sense of rhythm? Can he carry the vocal line accurately against an accompaniment that gives him no help or does the accompanist have to play the voice part for him? Whether his teacher calls his attention to these details or not, the intelligent student will make sure of them and will correct such deficiencies. Sight-reading can be learned, and a good sense of rhythm can be acquired by careful practice, either alone or with an accompanist who will play strictly in tempo and not humor him.

Since nothing is of greater importance than that the student's voice should be correctly placed and its range, volume, and quality properly developed, it would seem that the selection of a teacher would be the problem upon which the student would most fully apply his intelligence. Unfortunately this is not always the case, and a pupil who may be as coldly calculating and as shrewd as possible upon all other matters will remain with a teacher year after year despite the fact that his voice is going to pieces instead of progressing. Perhaps this is because he has always been told that it takes years to train a voice and that it is best to "make haste slowly." Perhaps it is because his teacher has charming manners or a very beautiful studio; or maybe it is because the teacher once had a celebrated singer as a pupil, or maybe it is just because he is "sorry for him." All interesting reasons, but they hardly warrant wrecking one's career. Too much is at stake not to be extremely careful.

VOICE

"FORWARD MARCH WITH MUSIC"

"The Music Bordering Nearest Heaven"

Bell Making and Bell Ringing

by Dr. Alain C. White

Charles Lamb called the bells "The music bordering nearest Heaven."

No matter what his original reason for choosing his teacher, the intelligent student will give close attention to his own progress and the condition of his voice under this teacher, and will act accordingly. If the teacher has a good method and the voice is a normal one—meaning one which has not been previously strained or damaged—the student's progress should be rapid and almost immediately apparent. If such is not the case and if, instead of gaining in range and volume, the voice seems to be losing color and some of the tones becoming difficult, or if practice induces hoarseness and need for frequent clearing of the throat, then surely the pupil's intelligence should warn him that he is on the wrong road. Such difficulties are nature's danger signals, yet I have known students who admitted to practicing for only twenty minutes would cause such hoarseness that they could not sing longer; but instead of leaving a teacher whose method was so faulty they remained with him year after year!

Principles of Good Singing

Singing is not a form of black magic. There is a true and infallible method, and it can be mastered by anyone. To "focus the tone in the head cavities" may sound like an empty phrase, yet it is one of the two most fundamental and vitally important of all the principles of good singing; the other is that form of breath control commonly called singing "on the diaphragm." Granted that the majority of teachers are frequently the students of these two fundamentals, the fact remains that too few actually teach how they may be attained. If the teacher is unable to show the student how these things are done then he is not a good teacher, however well he may know his improvement. When a physician, through ignorance or negligence, sacrifices a patient's life he is punishable by law, but what of the "teacher" whose ignorance and malpractice destroy at the outset the brilliant career which his pupil might otherwise have had?

Tried and True

In my lectures on tone production I often state that with proper placement any voice can be improved to an undreamed degree, and that it can be done in two or three minutes. The audacity of this statement stretches the hearer's credulity to the breaking point, yet when I ask that someone from the audience come to the platform the statement is proven to everybody's satisfaction. The exercise used was the foundation stone of the Old Italian Method and was taught me by Chev. Auguste Brolet, of Milan, the foremost teacher of his time. It is simple, easy, and miraculous in its results—if done correctly. I offer it herewith:

Beginning at a medium pitch, sing "ah." Sing it as you are accustomed to sing, with moderate volume, and listen keenly to its tone quality. The tone will almost certainly be "white" and lack lustre.

Now sing an arpeggio (four ascending tones), and sing them this way: On the first two tones sing "ah"; on the third change the "ah" to "ung," keeping the mouth well open and giving the "g" in "ung" full value. On the fourth tone sing "oh." The "g" should sound as in "go," not as in "George," and as you sing this final note direct it toward the forehead at that point at which the nose and forehead meet.

It is vitally important that the jaw be relaxed, the mouth properly open, (Continued on Page 52)

THE METHODS OF MAKING bells, employed by the founders of bygone days are not identical with those practised to-day; often times the bell-founder would travel from place to place, casting bells as required in the churchyard or a nearby field, and it is not unknown for bells to have been cast in the church itself. Upon a circular baseplate, secured to the foundry floor, the "core" is built up of brickwork coated with loam. The desired shape is required by means of the appropriate "strickles," which revolve around a spriddle, the lower end of which has a bearing in the baseplate, and the upper end in a bracket projecting from the foundry wall. As each coat of loam is roughly shaped the "core" is dried before the application of the next coat. Meanwhile the cast iron "case" (which contains the mold proper), having been coated internally with loam, is similarly treated by means of the outside "strickles"—inscriptions and emblematic devices being impressed in the mold; the mold is then allowed to dry. When both "case" and "core" are thoroughly dry they are assembled, the case registering accurately concentric with the core. Case and baseplate are next securely bolted together. The copper is melted in a reverberatory furnace, the tin being added just before casting. For the average size bell a day is allowed for cooling, after which it is removed from the mold and blasted. The bell is then sent to the "tuning machine" where the lip is "skimmed up" either on the inside or outside; to raise the tone, the inside of the rim is shaved; to lower the tone, the lip itself is pared. The bell on the crown of the bell is then drilled to take the cast iron headstock, the latter carrying the trunnions on which the bell oscillates. This, of course, is for a bell intended to be rung in the English manner; and further gear consists of the "wheel" and "stay." All the bells of the "ring" having been so fitted, they are placed in the frame, the tuning being done in the workshop to ensure that all will fit together correctly when assembled in the church tower.

The first bell-founders were monks, but later the work was taken over by a merchant guild, and the primitive quadrangular bells made of iron plates riveted together were replaced by bells made of bell-metal and cast in the shape current to-day. Bells of the frame type, being made of the inverted circular cup, but with a flange mouth, having a pendent clapper inside or a hinged hammer outside, or both. Johannes de Stafford, Mayor of Leicester, England, had a bell-foundry there in the middle of the 14th century, and the present firm of John Taylor and Co. is the direct descendant of that early enterprise. This firm, which is recognized as the world's greatest bell-foundry, has descended from father to son in the Taylor family. In 1840 they located in Loughborough which is situated in Northern Leicestershire, about seventy-five miles south of Leeds and one hundred and twelve miles north of London. In the Taylor Bell Foundry scientifically tuned bells were first made in modern times after the secret had been lost for over two hundred years. The Taylor system tunes perfectly to the accuracy of a single tone constant, both with each other and with those of the rest of the bells, thus ensuring tones of

absolute sweetness and purity. The Taylor inventions and improvements in bell-hanging and fittings such as the balanced clapper, the Hastings stay, the Hastings clapper, the Hastings curved headstock, and others are often too technical to be widely intelligible; but it is interesting to know that the many "marathon" feats of bell-ringing in recent years have been made possible by the Taylor all-metal bell-frames, patent bell-bearings and other innovations like those just mentioned.

If the bell is hung on a pivoted beam with a wheel attached, the bell may be swung until sounded by the falling of the clapper against the rim, and is then said to be "rung," whereas if it remains stationary and is struck by clapper or hammer, it is said to be "toll." Change ringing is the process of sounding a set of bells in regularity-changing order without regard to a set tune, while with a set covering an octave or more, tunes may be rendered as far as the actual scale permits. Bell-ringing as an art has been especially cultivated in the Low Countries (the Netherlands) and in England. The art and the whole body of knowledge connected with it is known as campanology (from the Latin, *campana*, meaning the architectural term *campanile*). Bell-ringing several bells is sounded by swinging) by having a ringer for each bell; sometimes by some sort of barrel-mechanism, automatically operating; and sometimes by means of a keyboard or lever-board. The player is called a "bell-ringer" or *carillonneur*. A piece especially adapted to bells is sometimes called a *carillon*.

The term "bob" is used in both change ringing and bell-ringing. It means, (1) a term used to minor, six bells; bob major, eight bells; bob royal, ten bells; bob maxium, twelve bells. (2) A word used when changes were rung. Changes was the term Change ringing is practiced when there are more than three bells. Six changes may be rung on three bells, twenty-four changes on four bells, and 479,001,600 changes are possible. It is simple enough to calculate the number of changes that the bells progressively—suppose there are twelve bells; twice one are two; three twos are six; four hundred and twenty, and so one. One man would require to work day and night for ninety-nine minutes in order to run through all the possible combinations of a set of twelve bells.

Bell ringers in England have been organized for centuries. The oldest Society of College Youths founded in 1637, seventeen years after the Pilgrimage, the Society of Bell Ringers of Halesworth, had, in 1930, a membership of only ten who, aggregate age was seven hundred years. The art of bell-ringing demonstrated how easy it was to difference a bit of "touch" and in tone production. It is now almost a lost art.

"FORM"WARD MARCH WITH MUSIC"

What the Church Music Committee Thinks

William Clyde Hamilton has sized up the mental attitudes of many music committees and has embodied them in this open letter. Some organist readers may think that this music committee has superhuman intelligence.—EDITOR'S NOTE.

DEAR CHURCH ORGANIST-DIRECTOR:

Your Music Committee wishes for you a successful year! In order that you might understand our position and our desires we are writing you this letter. It contains suggestions which we hope will be helpful. Please do not construe them as orders.

For the past several years there has been an increasingly more difficult job for the organist at our church, and, in fact, every church. Because of the war it is now necessary to make many changes, and in some cases to adopt makeshift arrangements. However, through it all we do want to keep our music at its high quality with the least amount of effort on the part of all who make it possible.

Tenors and basses are at a premium. The churches that can afford to pay larger salaries are getting the best that is left. Many choirs, like ours, are having difficulty in getting even one bass and one tenor. Usually, like ours, the number of sopranos and altos remains high. What can be done? Accept our suggestions in the kind spirit that we offer them.

Use Material at Hand

First of all, utilize what you have here in the church. Secure arrangements of standard and new anthems that are published for women's voices. Start out with three-part numbers and build up to women's quartets and even larger groups. A wealth of material exists already for this type of music and more and more will come from the press in a short time. Care should be taken in the choice of this music. Some facts to remember in choosing music for female voices alone are: First, choose selections that are not too dramatic, not too taxing, and that do not have forte passages all through them. When the climax of dramatic music is reached it will sound thin when sung only by female voices. Choose your music for the type of singers that you have. The best quality for a women's group is the softer, melodic, and moving type of song. *Left Thine Eyes from Mendelssohn's "Elijah"* is a typical example.

Extreme care should be taken in the placing of the various voices in their correct part. The top sopranos should have softer voices, capable of taking high notes at very quiet tones. They should float above the other voices. In this type of singing the heavy, dramatic soprano so accustomed to leading the hymns and anthems must take a back seat, in which instance she will have to take

the second part. You will find difficulty in this arrangement at first. This type of singer will not be able to read the second part as easily as the first part. A few coaching lessons on the side will help. It will be difficult for her to sing "under the top voices" and care should be exercised to see that this is always done. Trouble will be encountered in this type of singing too because of the fact that a second part is a harmonic. The soprano who has been used to leading the singing did not have to bother with blending. Usually the other three parts blend with the Now, in addition to reading new parts she must feel herself in a complete blend with other voices. When you begin this arrangement be sure to spend a few minutes of each rehearsal and each coaching lesson in teaching this part as a harmonic. It would be wise to teach a little harmony, particularly the physics (mathematics) background, to the singer who is changing her position in the choir.

Value in Personal Calls

There are many men in our church as in every church who like singing and who have had some experience in singing anthems in parts. These men will be of extreme value to you in building your programs, particularly at festival occasions. They will not be able to sing all services nor difficult numbers, but, their addition to the choir on certain occasions will be of great value. To interest these gentlemen in coming into the choir it would be well to call upon them personally. It is much more difficult for them to refuse when you call on them in person than by phone or by letter. When they have agreed to serve be sure to invite them to your home, if possible, or to a social gathering in the church.

In the Sunday School we have a number of young people; boys and girls whose voices have just changed. They are too young for military service and are at home. They have an interest in singing. Our young people's workers will be glad to welcome you at their services in the Sunday School to recruit new singers. It is natural that their voices will be inexperienced. But care and long-suffering teaching will make them an excellent addition to our church music set up. Choose numbers for them that will not be so difficult that they will lose their inborn interest.

We call your attention to a trait that is found

ORGAN

in most young people. They like to be heard and seen. We do not advocate untrained voices in solo parts in the church service. In fact, we would like for you to keep the solos down as much as possible. The solo voice tends to create an interest in the singer and the solo music, and we are not desirous of that. But, in order to get your best results we realize that these young people must be given an opportunity to express themselves in solos. We would like for you to suggest solos for them, buy them (out of church funds), and if possible teach them to the young people. Let the pianists in the Sunday school accompany them. Their solos will be restricted to the Sunday school but you may rest assured that they will enjoy themselves and be heard! It would be wise to have a small musical about once every three months in which every member of the choir, both young people and adults, who want to sing solos will have an opportunity to do so. We cannot stress this too much. It means much to them. It will keep them interested in singing and interested in the church. As far as the young people are concerned that is exactly what we want!

About the music that the choir will sing: Please remember that we do not want operatic arrangements, music that is extremely contrapuntal (with few exceptions) and music that cannot be done without a great deal of effort. By all means, be sure that the choir knows the music and that they do not visibly count time.

The Organ Part of the Service

We have said much about the choir. Now, about the organist. We realize that you have training and experience. We realize that you can play acceptably a number of the more difficult organ compositions by Bach, Widor, Vierne, and other great composers. But, we would remind you that the church is not a place for a concert; that the service has one purpose: to create an atmosphere in which the congregation will be inspired to become closer to the spiritual consciousness. Therefore, we ask that your preludes be chosen with this view in mind; that you choose music which is melodic, harmonic, and sincerely beautiful. This would eliminate from the service such compositions that have extended pedal passages (we know you can do them), unharmonic modulations, and extremely dramatic climaxes. Be sure that this music always ends in a quiet manner as if it faded into what is to follow. A Bach chorale would be excellent provided there were not too many variations but the *Great Fugue in G Minor* or the *Toccata in D* (Continued on Page 66)

THE MUSIC EDUCATION PROGRAM as conducted in the public schools of to-day represents an important cog in our great wheel of modern education. That music education has contributed nobly to the curricula of our schools is obvious by the excellent performances of our school musical units, and by the increased interest and appreciation for worth while music by the youth of the nation. That our school music program is fulfilling its mission and objectives in the schools is realized by most of our educators and school patrons.

If the above mentioned statements are facts, (and your author sincerely believes they are), it would seem that our music education program would need only to continue its present philosophy and program in order to insure its place in the post-war educational curricula. Although no one can predict with certainty just what changes will occur in the future education program, it is almost certain that many changes will be made, changes which will probably affect many programs as now conducted in our schools. It would, therefore, seem illogical to assume that our music program will be immune from these changes.

Education will always be as important in life as it is to-day, and while education itself is not likely to be affected, the future will doubtlessly change the ingredients of education as well as the materials which constitute those ingredients.

Difficult to Forecast

Just what part the music education program will play in the world of tomorrow is difficult to forecast. But of one point we can all be positive—only those phases of education which have proven themselves worthy and essential to the American way of life and living will be retained as essential parts of the future curricula. All other subjects and programs are certain to be scrutinized and challenged. The position of the music education program in the post-war era will be largely determined by the contribution and objectives of the present program. The music program of the future is more or less in the hands of the music educators of to-day. The immediate concern and objectives of our music program are to contribute its part in the winning of the war and at the same time retain so far as possible the traditional objectives of our program, so that they may continue to the post-war program.

The one outstanding weakness of the program of the past and present lies in its failure to organize and maintain adult civic music programs. It has been too content to teach the youth of our schools, so long as they are members of the student body, and too prone to forget or neglect them after they have become active adult citizens of our communities. Should I be challenged for such a statement, I would but ask the following questions: Where is the community musical life to which I am referring? Where are the thousands of civic bands, orchestras, choruses which, if our public school music program were truly functioning would be existent and active? What happens to the musical life of our students when they become adults in their respective communities?

The music education program of the future must contribute much more than ever before to these civic music groups. There must be a far greater carry-over of our youth program into adult life. Our citizens of the future must become active life, our citizens of music in every community. In reviewing the picture of civic and community music programs at the present time, when music is so

The Music Education Program of the Future

by William D. Revelli



WILLIAM D. REVELLI
Conductor, University of Michigan Bands

necessary to all of the people, we must admit that there is a decided lack of active participation in music by the citizens of this country. We must also admit that if music education has contributed its part in encouraging adult programs, it has not as yet reached the proper sources. It has succeeded only in developing an attitude for listening to music rather than a keen desire for the making of music through active participation in civic music groups.

Classes for Adults

The future music program must include as a major portion of its activities and objectives, a civic music curricula which will include instrumental and vocal classes for adults and will provide opportunities and encourage the citizens of its communities to participate in the civic band, orchestra and chorus. It will provide an outlet for the thousands of students graduating into civic life, an opportunity to continue their musical activities as a part of the American way of living.

If our post-war music education program is to

survive, if it be willing to accept the challenge which is forthcoming, then it will emphasize this phase of its program.

There are those who would raise their eyebrows and declare that this is not the responsibility of the music education department, and there are those who would hesitate to accept this added responsibility in lieu of its demands. My answer to such persons is that music belongs to the masses, to all people, and we as the music educators of this nation must see to it that this responsibility is duly accepted.

Perhaps it is not the responsibility of the music educators to carry on such a program indefinitely, but it would seem logical, since they are the music leaders of their particular communities that they might at least be responsible for its inauguration.

Questions and Answers

In this month's issue we begin our question-answer column. Please send your questions to William D. Revelli, Care of THE ETUDE Music Magazine, Philadelphia, Pennsylvania. Following are the questions received for this issue.

On Arranging for Band

Q. Can you suggest a text for elementary, intermediate and advanced band arranging? I am in the Air Corps Band and am desirous of doing some arranging for the military band.—A. W. Texas.

A. There are several such texts available. I like the following: 1. "Treatise on the Military Band," H. E. Adams. 2. "The Fundamentals of Band Arranging," Skat-Clarke-Morgan. 3. "The Modern Band," Gallo. Any of these books may be secured from the publishers of THE ETUDE.

A New Bass Drum

Q. I am the conductor of a sixty piece high school band. We are expecting to purchase a new bass drum. What size do you recommend for my band?—A. C. McIntosh.

A. I would suggest a drum eighteen inches by thirty-six inches for your band. I might also add that you purchase a drum with separate tension rather than single tension as this will enable you to tighten the heads separately and thereby get better tone from the bass drum.

Vocal Range

Q. I am thirteen years of age and have been playing cornet for two years. But seem to have difficulty in adding to my range which is from first G above the staff to first G below the staff. Can you suggest some studies that will improve my range.—P. R. California.

A. Do not be immediately concerned with further extending your range, but rather perfect what you have acquired thus far. You are doing very well. Your range will increase with further experience. Stress tone, flexibility, and strength in your present range.

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

WE HAVE BEEN CONCERNED with a discussion of the type of music playable by woodwind ensemble, and also of the group as a unit. Let us now break down the quintet and endeavor to explain the particular use and part played by each individual instrument; explain its strengths, shortcomings, peculiarities, possibilities and duties to the whole.

The Flute

The flute in the wood quintet must be considered as an essentially melodic instrument. Its low tones, while beautiful, do not easily make themselves heard, and should be used with great care; in a passage such as one from the Sarabande by Corelli, they will contrive to be heard.

Rather than assign low notes to the flute where they will not come through, it is best to keep the flute silent. However, it is sometimes useful to double it with the clarinet's throat register when



the latter has to contend against a single oboe playing in its powerful low register. It is sometimes necessary to double the flute and clarinet in order to balance perfectly with a single horn or oboe.

Generally the flute should be kept in its middle and higher registers. It has a great deal of facility in all sorts of passages, and almost any part is playable for it. It does not require breathing spells as do the double reeds. It is particularly effective in light, gay passages.

Sole of a ponderous or grave nature should not be assigned to it. It is incapable of them, as it has the least power of crescendo and virility of the five instruments.

The flute combines well with all the instruments, particularly with the middle and high



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The Woodwind Ensemble

A Study of Its Basic Problems

by

Laurence Taylor

In the December issue of *THE ENSEMBLE*, Mr. Taylor's article was concerned with a discussion of the type of music most appropriate for the woodwind ensemble and the various factors pertinent to the basic problems confronting these groups. In this month's article Mr. Taylor deals with the instruments of the woodwind quintet, and their function, individually and collectively. Readers of *THE ENSEMBLE* will find much stimulating information in Mr. Taylor's discussion.—EDITOR'S NOTE.

register of the oboe, the high section of the clarinet, and so forth. Here is an unusual situation where the flute blends very well in dialog with the high register of the bassoon, while the other three instruments have a sustaining pedal point. Note Example 2, from *Andante* by A. P. F. Bely.

There is a usage in quintet writing which, though employed not infrequently, is weak and empty-sounding. Often the flute and oboe will be doubled on the melody, an octave apart. This openness of harmony in the treble, has long been frowned upon in elementary harmony classes and there is usually no excuse for it in quintet writing. It might be much better to have the flute and oboe on the melody in the same octave. Or, better still, re-group the five instruments so that there will be no necessity for this interval of an octave in the treble. Sometimes, in order to make for brilliance and added strength, doubling of the flute and oboe an octave apart is desirable; at such a time, it will be much helped and more tightly knitted together if the clarinet is used, between the flute and oboe, perhaps on a sustained tone or merely a light harmony part. Usually the flute and oboe have been used in octaves when there were only four essential parts to the composition at that point, and the com-

poser felt that he had to have all five of his instruments playing. In most cases, one instrument should have been tacet in such a passage.

Following up this point: due to the fact that the flute is at home in a higher range than the oboe or clarinet, one must take care, again in the interests of presenting a well knit, nicely interlocked harmonic structure, that the flute is not too high in relation to the other instruments. Except in the case of short runs or arpeggios, and so forth, the flute should never be, at most, more than a tenth higher than the nearest voice. And it can often be used as an effective, discreet "background" inner voice, beneath the oboe, or clarinet, or even beneath both of these instruments. It can blend nicely right in the middle of the harmonic structure, because its low and lower middle register tones are a fine, unobtrusive background which will not detract from a solo oboe or clarinet playing above it. Naturally, this usage would be in quite delicate scoring.

The Oboe

The oboe is the most characteristic single voice of the wind quintet. It is heard through every passage. Its low register is its most powerful and insistent voice, and since we know that it is going to be heard whenever it plays, we must be very careful as to what parts we assign to it. For this reason, it should be given the melody or counter melody. Nothing is so distressing as a too loud harmonic or rhythmic part obtruding itself from



below. Traditionally, the oboe is famed for its use in pastoral, elegiac, or perhaps faintly melancholy themes; that is to say, more transparently, that the oboe is an excellent voice to use anywhere where virility, great power of expressiveness, and wide shading from *pp* to *ff* be demanded. The oboe, with its great power of crescendo, its sustaining power, poignancy, and so on, is the logical choice. Let us say, of the five instruments available, to outline a melody such as the above from *English Country Dance* by Wm. Boyce.



BAND and ORCHESTRA
Edited by William D. Revelli

by Max Kerr

The oboe is also capable of sounding very effective in light, fluent passages. It can cut through a fairly heavy accompaniment without trouble. In the foregoing theme (Ex. 4) from *Marche Hongroise* by Schubert, it is in a very gay setting.

The middle and high registers of the oboe blend well with the flute and the high register of the clarinet and bassoon; its low tones mix well with the chalumeau of the clarinet and the low tones of the bassoon. It does not go too high where

it becomes quite thin—from about



upwards—it blends well all around with the horn.

Try to avoid going below



as these foot-joint notes, especially the low B-flat (and also low C-sharp), are of a peculiarly loud, rough, and extremely disagreeable utterance.

Logically, in a quintet composed of five entirely different instruments, each one should be of exactly equal importance. Yet, even while striving to fulfill this ideal, it has been impressed upon this again and again in so many of the numbers in our repertoire, the oboe seems to be the focal point, the dominating pivotal one or center around which the whole quintet swirls. It is a very important instrument in the woodwind quintet.

It is necessary, however, to remember to give the oboe sufficient rests.

The Clarinet

The clarinet is undoubtedly the most versatile of the woodwinds. All sorts of passages, arpeggios, and so on are practicable for it, and what is more, it serves effectively as melody, harmony, and even on occasion, as true bass for the quintet. It will be often the hardest working performer of the five because it is so good at everything. It takes its share of all parts, solo or harmony, and performs all unumbringly. It is particularly good in legato passages, such as this *Theme from Pastoral*, by Durand:



In this passage from a *Garotte*, by S. S. Wesley, the clarinet serves as a true bass:



Use your clarinet where you see fit. It will not
(Continued on Page 59)

EVERY PIANO STUDENT knows that after vigorous practice for a certain period the fingers and arms get tired and advancement, for the time being, becomes impossible. It has long been the writer's opinion that this is a circulatory difficulty. The blood stream does not carry off the waste products of muscular effort and a kind of local stagnation occurs.

It was then noticed that many virtuoso pianists had the habit of putting their hands first in very hot water and then thrusting them in cold water, to stimulate circulation before performance, and during intermissions. Josef Hofmann and Edward MacDowell were known to have followed some such plan, as did Paderewski at times.

C. A. Skinner, R.N., head of the hydrotherapy department of the Boulder-Sanitarium (Colorado), has been giving lectures and demonstrations upon the extension and inference of regular endurance by hydro-therapeutic methods. Hydrotherapy, curing by the use of alternate hot and cold applications of water, is now over one hundred years old and has been widely used in indicated cases in large medical institutions. The value of the application of alternate hot and cold, through the use of water, was recognized by Hippocrates, Celsus, and Galen in very early times. In the Middle Ages it was endorsed by many famous physicians. Its development as a regular therapeutic means is attributed to a Silesian peasant, Vincent Prissnitz, who in 1838 established in his native village in Austria a series of baths which became internationally popular. Gradually the crude theories of Prissnitz were reformed by physicians. Mr. Skinner, in lectures, has called young women from the audience and has given

them the following test. The subject is asked to open and close the hand vigorously, counting each movement until there is a suggestion of exhaustion. Let us say that the subject is able to do it only one hundred times. The hand and arm are then well warmed by the effort but the subject cannot comfortably and profitably continue the effort. Then Mr. Skinner produces a vessel filled with water and ice. Putting on a pair of rough bath mitts, which have been soaked in this ice water, he proceeds to massage the patient's arms vigorously. In a few minutes the arterial blood surges to the surface and the venous blood is carried into the circulation. The arms glow with a fine red condition of hyperaemia. The subject is then asked, after a few minutes' rest, to resume the hand gripping exercises and is able to do from two to four times as many movements with less effort than formerly.

It is quite obvious to the writer that this insipid would result in a great economy of time. That is, there is no use in trying to make progress with exhausted hands, fingers, and arms. Restore the circulation by the simple method here given and the student should be able to increase his practice endurance at least one hundred percent. This principle could be applied to the practice of any musical instrument, as well as to industrial uses, such as operating a typewriter.

This theory is widely recognized by medical scientists and is the basis of the treatment prescribed by physicians and directed by Mr. Skinner of the Boulder-Sanitarium (Founded 1895), where it has resulted in the cure of many diseases which have resisted ordinary medication.

A Topsy-Turvy Test

TEST YOUR KNOWLEDGE OF THE RULES OF HARMONY
TRUE OR FALSE STATEMENTS

by Dr. Harry Alexander Matthews

1. The interval of the 7th in a dominant 7th chord, being a discord, always resolves downward one degree. True ☐ False ☐
2. The subdominant triad in root position progresses best to a mediant triad. True ☐ False ☐
3. The supertonic 7th is unlike the dominant 7th in that its 3rd is minor. True ☐ False ☐
4. In the third inversion of a dominant 7th chord the bass note always resolves up. True ☐ False ☐
5. The 3rd of a dominant 7th chord is major in the major mode and minor in the minor mode. True ☐ False ☐
6. The supertonic 7th progresses best to some form of dominant chord or to a tonic chord in first or second inversion. True ☐ False ☐
7. Related keys are those which do not differ in more than one sharp or flat in their signatures. True ☐ False ☐
8. The most useful of all the secondary chords is the mediant. True ☐ False ☐
9. In actual performance on the keyboard the augmented 5th interval is the same as a minor 6th. True ☐ False ☐
10. The 3rd and 4th intervals are known as concord intervals. True ☐ False ☐

11. The combination of notes known as a dominant 7th chord is peculiar to one key, major or minor. True ☐ False ☐
12. Disjunct triads are those having no tones in common. True ☐ False ☐
13. In a progression of disjunct triads, similar motion in the voices is strong. True ☐ False ☐
14. The 5th is often omitted in the inversions of a dominant 7th chord. True ☐ False ☐

The answers follow upside-down:

ANSWERS

1. False. The 7th can resolve upwards one degree as well as downwards. 2. False. The mediant triad is not the best resolution for a dominant 7th chord. 3. True. The supertonic 7th is unlike the dominant 7th in that its 3rd is minor. 4. True. The 3rd of a dominant 7th chord is major in the major mode and minor in the minor mode. 5. True. The 3rd of a dominant 7th chord is major in the major mode and minor in the minor mode. 6. True. The supertonic 7th progresses best to some form of dominant chord or to a tonic chord in first or second inversion. 7. True. Related keys are those which do not differ in more than one sharp or flat in their signatures. 8. True. The mediant is the most useful of all the secondary chords. 9. True. In actual performance on the keyboard the augmented 5th interval is the same as a minor 6th. 10. True. The 3rd and 4th intervals are known as concord intervals. 11. False. The combination of notes known as a dominant 7th chord is peculiar to one key, major or minor. 12. False. Disjunct triads are those having no tones in common. 13. True. In a progression of disjunct triads, similar motion in the voices is strong. 14. True. The 5th is often omitted in the inversions of a dominant 7th chord.

The Violinist Takes Up Music Again

by
Margery Mansfield

IT HAS BEEN the writer's experience to note that one of the chief deterrents to taking up music again is the ex-student's fear that he has forgotten everything. This is as true of the one time violinist as it is of the one who used to play the piano. This, however, is not likely to be the case. The constant repetition of practice has drilled many melodic and harmonic patterns into his mind, has developed his ear, and has established permanently many muscular coordinations. He is "rusty," of course, and his arm and finger muscles have grown weak. But this can soon be remedied. Just as he doesn't forget how to ride a bicycle, swim or use the typewriter, though he may not have done it for years, he does not quite forget his music.

I had an impressive demonstration of this. I had laid my violin aside for twenty years, but finally returned to it, after a tentative try at the small harp. I had gone into a music store and asked for a book of violin studies which would help brush up my technique. The clerk asked what I had already studied, but I could not remember. So he sold me one which he said was "standard," and, anticipating a hard tussle, it was hidden away in the bureau drawer for many months. When I did take a try, something occurred that was truly amazing. After the first two measures, my fingers began racing through the etude, and on through the next it seemed that I was playing faster than I could read the notes. There can be little doubt that I had studied that book in my girlhood, and had played those exercises hundreds of times. I had forgotten it, but my muscles had not.

Not everyone will have so convincing a demonstration of the permanent results of practice; and that is the more reason to emphasize that such can be remembered, perhaps not the last things studied, but the elementary work, applied hundreds of times. And after all, those elementary things form a very large proportion of all music.

Never Too Old

No one is "too old" to get his music back. The neighbor who accompanies me is 78, has arthritis nearly everywhere except in the hands that play so briskly. A music teacher tells me of a man who began studying the violin at eighty. In four years he "could play." I have known several people who have not only gone back to music after middle age but have taken up a different instrument, with gratifying results.

If you suggest something of the sort, and nothing happens, do not be discouraged. It takes a long time for the thought to germinate into action. Inhibitions and inertias have to be overcome, and there are usually a lot of practical chores that have to be got out of the way first. One's piano is in storage, or has been sold, or needs repairs and tuning, and so on. There are delays between each step of the process, because the ex-student is asking himself . . . "do I really mean business this time, or will I just drop it again?"

Many will have unpleasant associations with

music-lessons. They may be critical of the results, or may have dropped the instrument in discouragement, and think of lessons only as ordeals.

When I was a little girl, my father, who employed a small orchestra, arranged for the first violinist to give me music lessons. He was not a professional teacher and apparently felt baffled at the problem of teaching a child whose parents did not believe in resorting to corporal punishment. So he told me that in Germany, when he was a little boy, they would have cut my fingers had I played off pitch. Gentler teachers have not entirely erased the impression from my mind. When I make a false note I look up quickly to see if anyone is reaching for the scissors.

Methods Have Changed

So it seems to me that music lessons should not be stressed beyond assuring the adult that methods have greatly improved since his childhood; that if he has any special musical problems a teacher will be glad to help him with them—though recognizing that the adult is always, partly, his own teacher, and so, sometimes, can teach himself, where the teachers of his childhood may have failed.

Some shrink from hours of routine practice, and others do not have the time to practice an hour every day. The first can be encouraged to play in odd minutes, and to play whenever and whatever they wish to play, applying what they know, but stopping whenever their mind wanders, or demanding more of themselves in order to increase the difficulty and interest. If those who cannot practice regularly will play when they can, even just enough to maintain interest, they will eventually find more time. Music will replace less diverting occupations. Similarly with money—if money is needed for lessons, the musical amateur will soon find that music saves him the money he would have spent on other diversions.

Those who feel that they want to play better than the average amateur may be given a simple truth. A very large number of music students practice an hour a day; but relatively few play more. Therefore to play two hours a day, or even one and a half, over a period of years, gives the amateur a very distinct advantage, providing, of course, that the practice is done with intelligence.

The difficulty with irregular practice is that it is so easy to forget what one was last studying and trying to accomplish. So, time is lost looking over

music. This can be avoided by keeping a pencil handy and writing self-practice assignments—where to begin new work, what to review, what to work for. It helps develop self-criticism.

It is helpful to plan a course for a few weeks at a time. Write it out, and clip it to the inside cover of some of your music. In a few weeks, your plans and needs will change. Change a new slip. Here is one, taken at random.

A. When feeling "low" play square dances for a few minutes. This is good reading and bowing practice, but it should not count as "practice."

B. When you can get in an hour's practice, distribute it as follows:

1. Daily dozen for double-stops, or several of these. Work for accuracy, then tone and expression. Fifteen to twenty minutes.

2. Scales and études in more difficult keys, first position. Work for accuracy, slowly. Ten to fifteen minutes.

3. Review second and fourth position (then other positions) single keys. Fifteen minutes.

4. "Pieces" to play with neighbors. Or improvisation. Work for tone, time, expression. Fifteen minutes.

C. When practicing for less than an hour, do each for five or ten minutes, or spend all time on one or two.

The important thing is to have a plan of your own—and to follow it. The value of music lessons can be increased by making a list of questions to ask the teacher. If, like myself, the student does not live near his instructor, and can get lessons only on his infrequent trips to a city, much may be given at one lesson. To retain all this instruction, it helps to go over mentally the lesson as soon as it is over. Psychological studies indicate that the largest percentage of instruction not retained is forgotten within the first two minutes.

A Change of Scenery

Many would rather take up a new instrument than to return to the scene of the murder. And to know a second instrument, or a little, does increase one's musical appreciation. Perhaps the violin student needs change instruments if his sense of pitch is sub-normal, and he doesn't like the scales given for developing his ear. The amateur who has grown bored with a very limited instrument might be encouraged to tackle one with better potentialities. A person who has studied an instrument for three or four hours has put in about a thousand hours of practice. He has gained by it a handiness that it will take him a long time to get on any other major instrument. The relative difficulty of the various instruments is a very controversial matter. And an individual attraction for one instrument or another may be more than offset by the greater proficiency already gained, and the fact that it will enable the student to play more interesting music.

It is the tragedy (or should we say extravagance?) of thousands of music students that they drop their music at just about the point where a little intensive effort, and a little intelligent analysis of what they (Continued on Page 36)

VIOLIN

Edited by Robert Bzine



AVA YEARGAIN

Is the Piece Too Long?

Try the Shorter Piece for Progress

by Ava Yeargain

Mrs. Ava Yeargain was born in St. Louis, Missouri. Her early study was with Madame Elise Conrad-Korzeniowska of the Stojowski School. She later studied with Maria Carreras, and had advice and criticism from Josef Liehtenne, Sigismund Stojowski, and Rudolph Ganz. When she was eighteen she established the Ava Yeargain School of Piano Playing in St. Louis. She has given many pianoforte recitals in various parts of the country and has made numerous recordings. The value of the short piece is not recognized by many teachers.—EUREKA'S NOTE.

IS THE PIECE TOO LONG—or just not short enough? Because, as Von Bülow said, "There are no easy pieces. All are difficult."

The merit of the shorter piece has not been appealingly emphasized; yet many brilliant gems of musical literature lie in this comfortable category. Usually the advanced student's repertoire is conspicuously limited. Perhaps he has been disdainful of learning "little things"; therefore, unlike the performing artist, he does not possess that multitude of playable pieces which the great pianist has not neglected. Perhaps he learned handfuls of pieces for beginners and intermediates—after which he rushed on to the rank of artist-pupil. He may have been so eager to play the loudest and longest pieces that he has passed unnoticed those companionable compositions that lead so directly and authentically to the "larger classics."

The Repertoire Strengthened

His unbalanced repertoire should be immediately strengthened, beginning with the best of the shorter pieces—even if he is more interested in working on a Tchaikowsky concerto! He should be encouraged to study a short, characteristic piece of every great composer—then watch his repertoire grow! Isn't this better than hearing him flounder for a year on a deafeningly-familiar Liszt rhapsodie, or a twenty-one-page modern?

Tintoretto's "Paradise," in the Doge's Palace in Venice, covers 2200 square feet of canvas but it is surely no greater piece of art than Raphael's "Madonna della Sedia," which was painted on the top of a wine cask. A masterpiece is not measured by length. In fact, the really great piece of music is one that reveals the composer's dynamic qualities in a few pages. In this substantial classic the student should be able immediately to find the master's intentions.

Composure

If, as Von Bülow said, "A pianist's first duty is repose," then surely a teacher's first duty is to make possible that repose. It is interesting to investigate the various applications of control that are gained from mastering some of the following six short classics, which total twelve pages. What

single piece of twelve pages embodies so many important phases of the pianist's art?

A tremendous amount of thumb control is necessary to produce the melody of the *Romance* in F-sharp, by Schumann—with an almost equal release of thumb weight from each arm.



Also a great deal of black key familiarity is necessary for an accurate performance of the *Butterfly Etude*, by Chopin—where both a slight elevation and an extension of the arm result.



The interval control exacted by small hands in the playing of the *Waltz in A-flat*, by Brahms should be carefully noted—its chords contain both sixths and thirds, and its ending demands rapid changes of intervals.



The student should weigh well the tempo control that must not fluctuate in the *Allegretto*, from the "Moonlight Sonata"—a rittardando movement throughout. It should not be spoiled by uncontrolled variations of tempo.

Ex. 4



In like manner the rhythm control essential to an effective interpretation of the first *Prelude* in C, by Chopin should be carefully analyzed—its oddly balanced melody and accompaniment call for special study.

Ex. 5



Then, there is the pedal control to be maintained through the second *Liebestraum*, by Liszt, where the melody must be singingly sustained and frequently pedaled, even after each rolled chord breaks.

Ex. 6



Learn to Please the Listener

The student should be able to play, with charm, his listener's favorite composer. Is it not a mark of distinction to be able to ask, when urged to play, "What would you like to hear? Something of Chopin, or Beethoven, or Grieg, or Schumann?" Instead of this, there is often an impetuous plunging into a long piece which may occupy one-third of his repertoire—and may not interest his listener at all.

Success lies in what is remembered. And a two-page piece is not easily (Continued on Page 56)

Animals in Musical Scores

by Jerome Bengis

LET IT NO LONGER BE BELIEVED that we are the teachers of animals. The life of the dog is a sermon on life for the enlightenment of man. Its love for the hand which feeds it, the full joy with which it greets the approach of its master's footsteps, the boundless wonder with which it regards even the most trivial incidents, such as the very falling of a leaf from a tree—all these things are told to us every moment through a wagging tail, rising and falling ears, and a barking mouth, all of which work in rhythmic unison. And yet, for all the fidelity exhibited by dogs, what a wondrous maze of paradoxes they are, always indulging to the utmost the very inconsistencies which, in human experience, are the hubbub of life, and of art as well! It is no wonder that Beethoven, himself a divine paradox, never refrained from boasting of the fact that his Therese's little "Gigons" was always want to follow him home. For if he loved trees, he must have loved animals as well, and his great heart must have felt a deep and humble kinship toward them. It is with infinite delight that we recall his scherzos, some of which make us think of a colt let loose over meadows, or of a bear in captivity at feeding time. And we are filled with lordly nobility when we think of the coda of his overture to "Cordanus," which brings to mind a fallen lion looking his wounded paws and looking with tragic majesty at the hunter who has come to usurp his domain.

A Mirror of Nature

If Beethoven knew the soul of the lion, he knew the beauty of the bird also. Not content with merely suggesting them in the Brook Scene of his "Pastoral Symphony," he takes to giving direct imitations of them. This is the enchanting movement in which Beethoven catches the busy hum of all teeming life of the woodland, and uses it as an accompaniment for the rippling song of the brook. Beethoven, as much as music itself, is the wondrous mirror of Nature, in which all things complement one another and enhance one another's beauty. And thus do the voices of the nightingale, the cuckoo, and the quail all unite in tones of sweetest bliss. When, in the closing section, we hear the actual voice of the bird, it is no longer a mere borrowing from nature, as many would have us believe; the voice is preceded and followed by a passage of tenderest loveliness, like music making its own sweet refrain; and the same poetry which opens the door to heaven, returns to close it also.

With what infinite trust was Beethoven given charge over the beauties of the universe, to glorify and exalt them! The turbulent grandeur of the first movement of the "Fifth Symphony" (now the famous war time Victory March), which has stunned and electrified the world like new commandments thundering from Mount Sinai, may have found its origin in the opening four chords

of the introductory *allegro* of Gluck's overture to "Iphigenia in Aulis." Beethoven, however, was himself supposed to have reported to its factotum, Schindler, that the theme was suggested by the song of the yellow-hammer, with its three short notes and its one long one. If this is true, it does not come as a surprise; for he who dwells on the heights hears epic songs everywhere.

If Wagner frightens us with his dragon in "Siegfried," he banishes all our fears with the language of birds in the same opera. And in his *Idyll* of the same name, he recalls the songsters once more, to sing for his Cosima on Christmas morning when she lies in bed with her newly born son.

To Haydn, the very creation of the world itself became a Nativity. In his "Creation" the whole animal kingdom becomes his own, and all life of the earth, of the sea, and of the air is newly created in song to become the living hymn of God. There is not a breathing thing on which his music does not descend, and the very earth bursts with the pulsing rhythm of creation. With the truth which only the childlike in heart can convey, he names Man as the crowning glory of creation, thus making him the ultimate expression of all previous forms of beauty. He sings of the animal and of Man in the same breath; and his music brings to life the cattle pictured in Fra Angelico's "Birth of Jesus," in which the animals of the field are the first living things to which is granted the privilege of looking upon the beautiful Infant. Music like this, when fully absorbed by the heart, can make abundantly clear the conviction of Polish peasants who believe that cattle are given the power of speech once every year, in the hour of Christ's birth.

And yet the wondrous

influence of animals is as far from exhausted, and is as limitless as their very species which inhabit the earth. Mendelssohn, the same man who rose to heights of prophetic grandeur in "Elijah," could imitate, with equal artistic maturity, the braying hee-haw of the donkey in his overture to "A Midsummer Night's Dream." Surely this stroke of genius throws much light on the very quality in which prophets themselves are always found lacking—namely, a sense of humor. Donkeys have never been so divinely honored in art, and their voice is thus recorded with musical embellishments for all time, like the utterances of seers and scholars set down in poetry.

Its good-natured cousin, the horse, which can make itself heard only by a pitiful neigh, make up for its vocal deficiency by having rhythmic hoofs; and these are sent galloping down to posterity in Schubert's *Srlkonig*. But what does Schubert not immortalize? In his *Die Forelle*, he makes us so in love with trout that we are thenceforth conscience-stricken whenever we eat them. And do we think that locusts, like mosquitoes, are always to be shunned? Perhaps; but in Handel's "Israel in Egypt" the locusts are summoned forth in myriads, to tickle our ears while they plague Pharaoh. And there are frogs also, leaping forth to fulfill the Holy Writ in good measure.

There comes a time when all happy voices in nature seem silenced. What sinister suggestiveness is in this silence! (Continued on Page 52)



SCHEUBERT WRITING "THE ERLKING"
This picture, taken from a fine oil painting by Harvey Dunn, painted for Steinway and Sons, shows the great Austrian composer writing his immortal setting of Goethe's poem.

"FORWARD MARCH WITH MUSIC"

ARTIST'S LIFE

Where is the mystery of the Strauss waltz? Is it in the entrancing simplicity of the melody, the *soft* Strauss orchestration, the unforgettable memory of the artist life of Vienna, or is it in the infectious interpretation, without which these waltzes lose their meaning? *Artist's Life* has been heard in all the great concert halls of the world in the delightful *brass* Tausig piano arrangement. Here are the original ingratiating themes.

Tempo di Valse

JOHANN STRAUSS, Op. 316

The musical score is presented in six systems. Each system consists of a piano (p) part in the left hand and a violin part in the right hand. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is indicated as 'Tempo di Valse'. The score includes various musical notations such as slurs, accents, and dynamic markings (p, pp, f, sf). The piano part features a steady accompaniment of chords and eighth notes, while the violin part carries the main melody with grace notes and slurs.

This page contains five systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs). The notation includes various dynamics and articulations:

- System 1:** Starts with a piano (*p*) dynamic. The right hand features chords and moving lines, while the left hand plays a steady accompaniment. Dynamics include *p*, *cresc.* (crescendo), *ff* (fortissimo), and *pp* (pianissimo).
- System 2:** Continues the musical themes from the first system, maintaining the piano accompaniment and melodic lines in the right hand.
- System 3:** Introduces a forte (*f*) dynamic in the right hand, contrasting with the piano (*p*) and pianissimo (*pp*) dynamics in the left hand.
- System 4:** Features a more active right hand with eighth-note patterns, while the left hand remains in a steady accompaniment. Dynamics include *p*, *pp*, and *pp*.
- System 5:** Concludes the page with a forte (*f*) dynamic in the right hand, featuring a repeat sign with first and second endings. The left hand continues its accompaniment.

This page contains six systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble staff containing a series of chords and a bass staff with a melodic line and chords. The second system continues the piece with similar notation. The third system introduces a new melodic line in the treble staff. The fourth system features a series of chords in the bass staff. The fifth system includes a series of chords in the bass staff. The sixth system concludes the piece with a series of chords in the bass staff. The notation is written in a clear, legible style, typical of early 20th-century musical publications.

The simplicity of a Mendelssohn *Song Without Words* marks *Evening Hymn* by Ralph Federer. Watch the pedaling very carefully and preserve as fine a legato as chord playing will permit.

Andante e semplice; sempre sostenuto M. M. ♩ = 72

RALPH FEDERER

The musical score is written for piano and bell. It consists of six systems of music. The piano part is in the upper staff of each system, and the bell part is in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The tempo and mood are 'Andante e semplice; sempre sostenuto' with a metronome marking of ♩ = 72. The score includes various dynamics such as *p* (piano), *pp* (pianissimo), *f* (forte), *sfz* (sforzando), *ppp* (pianississimo), and *f* (forte). It also includes tempo markings like *molto dim.* (molto diminuendo), *a tempo*, and *molto rit.* (molto ritardando). The score features numerous fingerings and pedaling instructions, including 'legato' and 'Bell'. The piece concludes with a final chord marked *ppp*.

TYROLIAN ECHOES

LOUISE CHRISTINE REBE

Allegro moderato M. M. ♩ = 120

8

f *p* *pp* *rit.* *f* *a tempo* *p* *mf*

f *p* *mf* *mf*

Fine *p* *p*

p *p* *rit. D. Sal Fine*

A SEA MOOD

ORVILLE A. LINDQUIST

Orville A. Lindquist, for many years professor of pianoforte playing at Oberlin and well known to Etude readers for his instructive articles, has written, in *A Sea Mood*, a highly effective short recital piece. The reason for writing it on three staves is that of legibility. The pedaling should be especially exact.

Andante tranquillo M.M. ♩ = 80
dolce

pp

Play all single bass notes an octave lower than written.

mf *pp* *mf*

f

First system of musical notation. The treble staff begins with a mezzo-piano (*mp*) dynamic. The bass staff features a melodic line with a 5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 fingering. The system concludes with a *molto rit.* (molto ritardando) and *pp* (pianissimo) dynamic, followed by the instruction *a tempo*.

Second system of musical notation. The treble staff contains dense, rapid sixteenth-note passages. The bass staff provides a steady accompaniment. The system ends with a mezzo-piano (*mp*) dynamic.

Third system of musical notation. The treble staff includes a *cresc. molto* (crescendo molto) marking, followed by a fortissimo (*ff*) dynamic. The system concludes with a *rit e dim.* (ritardando e diminuendo) marking, a *pp* (pianissimo) dynamic, and the instruction *una corda* (one string).

Fourth system of musical notation. The treble staff begins with a *ppp* (pianississimo) dynamic. The system concludes with a *ppp* (pianississimo) dynamic.

ELFIN FROLIC

This clear-cut, fluent, melodic piece offers pupils excellent material for touch and phrase study. It "lies under the hand" so excellently that it is very easily learned.

CEDRIC W. LEMONT, Op. 59, No. 6

Allegro

PIANO

The first system of the piano score. The right hand (treble clef) begins with a melody marked *f* (forte), then *p* (piano), and later *mf* (mezzo-forte). The left hand (bass clef) plays a steady accompaniment of chords. A first ending bracket is shown under the first measure of the left hand. The instruction *il basso staccato sempre* is written below the bass staff.

The second system of the piano score. The right hand continues the melodic line with various ornaments and slurs. The left hand maintains the chordal accompaniment. The instruction *mf* appears in the right hand.

The third system of the piano score. The right hand features a *cresc.* (crescendo) marking. The left hand continues with the chordal accompaniment. The instruction *f* (forte) appears in the right hand.

The fourth system of the piano score. The right hand continues with the melodic line. The left hand continues with the chordal accompaniment. The instruction *mf* (mezzo-forte) appears in the right hand.

The fifth system of the piano score, which includes first and last endings. The right hand begins with a *dim.* (diminuendo) marking, followed by *f* (forte) and *fz* (forzando). The left hand continues with the chordal accompaniment. The instruction *p* (piano) appears in the right hand. The first ending is marked "1st time" and the last ending is marked "Last time". The instruction *staccato sempre* is written below the bass staff.

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THE ETUDE

AMERICAN PATROL

MARCH

The name of F. W. Meacham, once a very popular American composer for the piano, is now best remembered by this contagious *American Patrol*, which everyone hears over the radio these days with the war-time words, "We must be vigilant! We must be diligent!" sung as a theme song by Phil Spitalny's All-Girl Chorus. It makes an excellent school march.

Tempo di Marcia M. M. $\text{♩} = 104$

F. W. MEACHAM
Arr. by John W. Schaum

The musical score is arranged in seven systems, each containing a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Tempo di Marcia' with a metronome indication of 104 beats per minute. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (f, mf, p). Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final cadence in the seventh system.

This page contains five systems of musical notation for a piano piece. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various dynamics and fingerings:

- System 1:** Treble clef starts with a half note G4. Bass clef starts with a half note F#3. Dynamics include *ff*, *f*, and *ff*. Fingerings are indicated by numbers 1-5.
- System 2:** Treble clef has eighth-note runs. Bass clef has half-note accompaniment. Dynamics include *f*.
- System 3:** Treble clef has eighth-note runs. Bass clef has half-note accompaniment. Dynamics include *f*.
- System 4:** Treble clef has eighth-note runs. Bass clef has half-note accompaniment. Dynamics include *p* and *f*.
- System 5:** Treble clef has eighth-note runs. Bass clef has half-note accompaniment. Dynamics include *f*, *pp*, and *ff*. The piece ends with a fermata on a whole note G4.

SALLY BROWN

A TEASHOP DITTY

Herbert J. Brandon

ROBERT COVERLEY

Rather slowly - with simplicity, and explanatory style

mp She's a wait-ress in a
She will lin-ger by each

lightly *mf accel.* *mp a tempo*

tea-shop and her name is Sal-ly Brown, Quite a sim-ple lit-tle tea-shop not a hun-dred miles from
ta-ble as she runs the men-u, So en-chant-ing when she's sor-ry just be-cause they're feel-ing

rall. town, And it real-ly is sur-pris-ing, but as sure-ly as can be, A Why, score or two of
"blue," On her pret-ty face is glad-ness! there you'll nev-er find a frown.

rall.

young men dat-ly come a-long for tea. *a tempo*

mp a little slower, with expression

Ap-pe-tites are sad-ly lack-ing, quite a-larm-ing is their state, Poor

Sal-ly tries to tempt them all in man-ya tête-a-tête. Bread and but-ter? Cakes or pas-tries?

I-ces? Sun-daes, will they try? They say, "Oh! well, I'll think a bit; please ask me by and by."

colla voce

roll

D. C. al

roll

roll

accel

Collins Driggs

I ALONE SHALL NEVER BE

JOHN FINKE, Jr.

Andante

mf

I a-lone shall nev-er be, The

Lord for-ev-er walks with me, No sol-i-tude have I to bear, For

lo! the hand of God is there. A-mid the scenes of earth-ly throng, A-mid the sor-row,

and the song, Tho' I at times for-got-ten be, One friend I have, dear Lord, in

Thee. *p* I a-lone shall nev-er kneel, As

knew the sky the shadow-stool, With-out the thought that Thou art there To hear my si-lent,

yearn-ing pray, To hear my si-lent, yearn-ing pray.

EVENING SONG

CHARLOTTE RUEGGER

Andante cantabile

VIOLIN

PIANO

rit. *1st time* *Last time*

a tempo *f a tempo* *p*

mf *p* *rall.* *D.C.*

NOCTURNE

With Hammond Organ Registration

Andantino

Sw Oboe & St. Diag.

JOHN FIELD
Arr. by Ernest H. Sheppard

MANUALS

PEDAL

Ch. or Gt. 8' Flute

Ped. *p*

cresc.

Gt. *rall.*

Sw. Add Celestes

a tempo

Ch.

rall.

Celestes off

mf

Ch. 8' & 4'

Add 8' Flute

Ch. Clarinet

Sw. Soft 8' & 4'

poco rall.

Sw. Soft 18'

First system of musical notation. Treble and bass staves. Pedal (Ped.) marked *p*.

Second system of musical notation. Treble and bass staves. *mf* marking. 8-measure rest in treble. Gt. Flute (Gt. Fl.) marking.

Third system of musical notation. Treble and bass staves. Ch. (Ch.) and Sw. (Sw.) markings.

Fourth system of musical notation. Treble and bass staves. Gt. Flute (Gt. Fl.), Sw. (Sw.), Ch. (Ch.), and Sw. Strings 8' & 4' markings.

Fifth system of musical notation. Treble and bass staves. Sw. Strings 8', Ch. 8' & 4' Flutes, Gt. Flute (Gt. Fl.), and Sw. (Sw.) markings. *calando*, *ritard*, and *pp* markings. Add Bass Flute marking.

THEME

From the Piano Concerto in B \flat Minor

FOR TWO PIANOS, FOUR HANDS.

P. TSCHAIKOWSKY, Op. 23

Arr. by R. S. Stoughton

Allegretto non troppo e molto maestoso M.M. $\text{♩} = 84$

The musical score is written for two pianos, four hands, in 3/4 time and B-flat major (three flats). It consists of two systems of staves. The first system includes dynamic markings *ff* and *mp*, and a tempo marking *Allegretto non troppo e molto maestoso* with a metronome marking of 84 quarter notes per minute. The second system includes a marking *mf molto cantando*. The score features various musical notations including notes, rests, accidentals, and fingerings.

8

ff con bravura

ff con bravura

f

mp subito, ma la melodia cantando

f

p

p

p

p

pp

p

p

pp

molto cresc.

sf

8

DE CAMPTOWN RACES

STEPHEN FOSTER
Arr. by Ada Richter

Allegro

mf De I Camp-town la-dies sing dis song, doo-dah! doo-dah! De I Camp-town race-track
come down dar wid my hat caved in, doo-dah! doo-dah! go back home wid a

CHORUS

five miles long, Oh! doo-dah day! Gwine to run all night! Gwine to run all
pock-et full of tin, Oh! doo-dah day!

day! I'll bet my mon-ey on de bob-tail nag, Some-bod-y bet on de bay.

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THE BUGLER'S CALL

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In march time M.M.♩=120

MATILDA EIDT

Lis-ten to the Bu-gler's call, Lis-ten to the Bu-gler's call, March a-long, march a-long! When the

drum goes Run! Tum! Tum! All to-ge-ther here we come, An-swer-ing the Bu-gler's call, Fine

D.C.

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MY TEDDY BEAR

Moderato M. M. $\text{♩} = 80$

HUGH ARNOLD

My Ted - dy Bear's a growl - y fel - low. But I like him just the same, I dress him up in doll - y's clothes And then he is quite tame. *rit.* His fur is brown, his eyes are yel - low, And he has a but - ten nose, I press his tum - my with my thumb And squeak! squeak! squeak! he goes.

a tempo

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TWO LITTLE TOWHEADS

Moderato $\text{♩} = 72$

SIDNEY FORREST

mf Out on the sand pile hap - py and gay, Two lit - tle tow - heads, play ev - 'ry day. *Fine* Chat - ter - ing as they pile up the sand, No one but they can un - der - stand. *D. C.*

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POLLY PAINTBRUSH

See Technistory and application on opposite page

POLLY PAINTS THE BLUEBELLS

As softly as possible

GUY MAIER



FLOWER CONVERSATION

Whisperingly

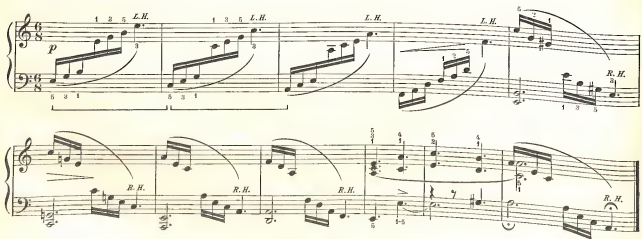


THE SIGHING NIGHT WIND

Slowly, secretly



PAINTING THE RAINBOW



Polly Paintbrush

(Continued from Page 51)

brush slides down the blue ribbon of the moon. Carefully she mixes the bluebell paint with one drop of dew. Carefully bending over on tiptoe she dips her blue-tipped brush into the bluebell bud—just once. Polly Paintbrush listens. Softly—just once—the bluebell rings so softly that only Polly hears it.

Born in the half-aliver light and half-violet dark of the moon Polly Paintbrush rings—softly—all the bluebell bells in the spring of the blue moon. . . . And in autumn, bending on tiptoe she brushes the tips of the leaves yellow green, yellow gold, red yellow, red purple and pink.

When you want to play so softly that no one but you can hear it, use Polly's paintbrush touch. You do this by lazily lifting your whole arm "in one place" from your lap; then, while holding it over the keyboard with your elbow high and wrist hanging limply, touch a key top with the finger of your thumb. After doing this carefully just how softly you want it to sound, let your arm and finger tip quickly but gently into the key, just as if you were giving it a tiny dab of color with a paintbrush. Don't sink or push down at all; as soon as you hear the softest sound let your finger tip come quickly back to the key top. Don't hold the key down even for a moment. . . . If you hold or squeeze a paintbrush on paper you have an awful dead, not a little dab of color!

Each day try several tones like this to see how softly you can play. Also practice paintbrushing in thirds, sixths and chords, singly and hands together.

You will play these lovely pieces beautifully if you keep your elbows floating, your wrists high and the finger tips gently feeling the center of each key. . . . But don't forget to make up your mind first how softly you want to play.

Coming to the Front

(Continued from Page 4)

Newstead and Ernest Hutcherson; from 1934 to 1939, he also taught at the Juilliard School. In succeeding years he has supervised broadcasts over several New York stations, has gone on composing, teaching, playing and studying. Recent courses of study have been musicology, composition and music education, taken at the College of the City of New York.

Last fall he became musical direc-

tor for the Doris Humphrey-Charles Weidman Company, and he finds playing, improvising and doing bits of composing and arranging for the modern dance extremely interesting. His major problem, he says, is finding time for all the things he wants to do. Fortunately he composes away from the piano and so can make use of time spent on the subway for his writing. Chosen for League presentation from his long list of compositions, was his "Sonata for Flute and Piano."

Because he suffered a severe illness some years ago, he is not eligible for admission to our armed forces; but Cone, Middleton, and Haieff all expect to be admitted soon, which means that a chapter of service will have been added to their lives before we hear from them again. Afterward, when peace returns to us, it is their plan to go on composing and teaching, helping to spread the best of musical culture to the widest groups of the American people.

That all four of these men will aid in this great work, which is unquestionably the task that faces the present generation of musicians, seems doubtful. They are young, talented, excellently trained, and their accomplishments give promise for the future. After presentation of their work by the Society of Composers last spring, the compositions were again chosen by the Music Critics' Circle of New York City for repetition in their Town Hall Chamber Music Concert.

The Singer's Intelligence

(Continued from Page 20)

and that it be kept so to the end of the exercise. The student must be careful not to close his mouth on the "u." Equally important is it to remember to keep the mouth open and the jaw relaxed on all descending tones. Most students will sing ascending passages correctly, then tighten the jaw on descending. Watch this carefully.



This exercise should be transposed upward and downward, by half steps, throughout the whole extent of the vocal range.

When this exercise is sung correctly it makes use of all the head cavities, because as the "u" is sung the passage at the back of the mouth is closed for an instant, the breath cannot escape through the mouth alone, and it is thus cleverly diverted into the upper head cavities as well. In this manner, and only in this manner, does the tone acquire the color, roundness, and carrying power

it should have. (The pupil must bear in mind that though part of the breath is thus directed through the nose the tone is not nasal. The tone is actually placed above the nose, not in it.)

There are many variations of the "ah-uh-oh" exercise but the one given here is the basic one and must be mastered before attempting to apply the principle to others. If done correctly the student will immediately hear the difference in tone quality and be delighted at the unexpected ease of its production. After brief practice he should be able to make the transition from "u" to "oh" without sounding the "g" so noticeably, and join the "u" and "oh" more smoothly. Later still he will be able to place the tone correctly on the first "ah" without using the trick of the "ng" at all. Needless to say, this placement must be used for all of his vocal work, for the principle upon which the tone is infallible and will bring immediate result throughout the entire range of his voice.

Why Practice Softly?

Few students realize that a voice can be harmed just as badly by singing too softly as by singing too loudly. Unless the voice is perfectly placed the small tone will be pinched and tight, and this is more dangerous than a big tone for the simple reason that, while a big tone, if improperly sung, will soon break or crack and thus sound a warning, but the pinched tone will not. Moreover, many one ask the purpose of such "small tone" practice? The voice is made by a physical mechanism and to do their best work the vocal organs must be exercised as thoroughly as possible. One cannot develop one kind of voice for home use and another for public performance! If a student occupies a small apartment and must respect his neighbors' desire for quiet he will soon become so accustomed to a small tone that he will be unable to use his voice correctly in a larger place, yet in the professional career he hopes for, his singing will all be done in large places. Neither can one be patient with singing "methods" which advocate much humming or the use of abnormal musical sounds. Such practices are not short cuts. They are detours which carry the student away from his goal instead of toward it.

It is on just such points that the student needs to use his intelligence, instead of obeying too blindly the suggestions of "teachers" whose theories are not demonstrable. Correct instruction is always easy to follow and easily proven. A principle must work every time it is applied, not merely when the pupil is in good voice. Does not mean that a student must be able to do instantly what his teacher suggests, but it means that he must be able to approach close enough to the desired

result to realize that the principle is correct and that careful practice will do the rest.

In conclusion may I again remind the student that the singer's three most important assets are voice, talent, and intelligence—and the greatest of these is intelligence. Without it the other two qualifications will not carry him through. Voices and talent are plentiful. Outstanding intelligence is not.

Animals in Musical Scores

(Continued from Page 28)

We seem to hear stalking feet in the woodlands; we are overtaken by lurking shadows which clutch at us under cover of the treacherous night; all about us are peering eyes and yawning mouths; and the very air seems laden with restless pantings and forebodings of doom. These are the wild and terrible regions of the Wolf's Glen from Weber's "Der Freischütz." And all the destructiveness of life, with animals lying in wait to devour one another, is not limited to the woodlands alone; suddenly it dawns upon us that animals in music may acquire more than a mere amusing significance, and hold up to Man a refined picture of his own unrestrained instincts.

And yet, even like the mood of animals themselves, how quickly is that of music altered! Even as the phantoms are suddenly dispelled by a burst of light in a descending C major chord, so does Music itself throw off its cloak of darkness, to take on the shining raiment of Kings.

In the divine aria, *He Shall Feed His Flock* from Handel's "Messiah," Shepherd, not only embraces the good lambs which He gathers with His arm and carries in His bosom, become the symbol of a more tender and clinging humanity made manifest through song; they are the living prayer of the meek and suffering, and recall the Physician of Galilee to loving remembrance.

Make Haste Slowly

(Continued from Page 6)

Thus, he alone is responsible for seeing that he gets what he needs, vocally, and for projecting his own ideals. It is part of his job to map out his own standards and to adhere to them, letting nothing deflect him from keeping faith with himself, why the artist must grow with his talent, making haste slowly."

Dance Music on India's Largest Island

Fantasies of the Awakening East

by Verna Arvey

In *The Etude* for October 1942 Miss Verna Arvey presented an article upon "Ancient Music and Dance in Modern Ceylon." The following article contains supplementary material upon the same subject.

IT IS, THEN, almost correct to say that the Sinhalese brought their dancing from India, for, before the advent of the Indian despots, Ceylon had several types of devil-dancers of its own. In addition, sacred writings describe "joyous spectacles representing the actions of the devas as well as of mortals," as early as the time of Pandukabhaya. Another person of royal blood (B.C. 162-138) was said to have been surrounded by a throng of singing and dancing women.

King Gaja Bahu (A.D. 169-131) was the hero who captured and brought home twelve thousand Indians, some of whom were dancers versed in India's traditional, sacred dance-lore. Under the patronage of their noble captor, they introduced what is now termed the "Kandyan" dance, the word "Kandyan" being a derivation of the name originally applied to those particular dancers. Gaja Bahu, who had learned the arts of song and dance, was eager that he should be surrounded by an increasing number of courtiers who would be proficient dancers, and adept in other arts. He assumed the burden of raising the children and grandchildren of distinguished families in his own palace, in order that they might be trained for that purpose. After that, dancing began to take a leading rôle in religious rites, even in the worship of Buddha. Men dancers gained prominence, where before women had won greatest acclaim.

Arts of all kinds received their most forceful impetus in Ceylon during the reign of Parakrama Bahu I (1133-1126 A.D.). This cultured monarch was adept as statesman and hero. Success greeted his reforms; vast

ruins still reveal his power and the magnificence of his reign. He not only required all his attendants to be musicians but "brought up in his own palace the sons and brothers and grandsons of many noble families, saying 'let them become familiar . . . in music and dancing.'" To emphasize the worth of his commands, he himself became a musician and dancer, and his queen was also skilled in the arts of dance and song. It was during his lifetime that historic documents first mentioned the *tabora* (*udakkaya*) as a musical instrument. Then it was to be used in the dance. It was undoubtedly of Indian origin, since it is mentioned in many a Sanskrit sloka.

Nautech Dancers

In many other courts of the land were Nautech girls who danced to a veritable orchestra of "lutes, flutes, drums and the like." Nissanka Malla (A.D. 1102-1201) was another ruler who took an enormous interest in the development of the dance, in the fostering of a cultured people, and in the adornment of his court with troupes of delightful dancers and musicians.

In the contemplation of Ceylon's music, one's thoughts turn again and again to the extraordinary Parakrama Bahu, whose sleeping apart-

ment was lined with little golden bells, each emitting a musical sound and pitched to different notes of the scale. With delightful insouciance this monarch, in the midst of a battle, once pretended that he was going to the chase. He actually left his headquarters with the thought of marching toward Rajastakadara, but instead "betook himself to Kyanagama accompanied by many skilful musicians, who made music on the lute and on the flute." In his view, music was not only an aesthetic joy, but a means of doing honor to sacred beings.

This was also in the mind of the second Parakrama who held huge sacrificial festivals to Buddha in music and song, whence he employed the five classic Ceylonese instruments: *Atata*, *Vitata*, and *Atatavittata* (drums); *Sustira* (pipe) and *Ghana* (cymbal). Other monarchs not only followed their predecessors' examples in regard to music, but attempted to outdo them in splendor.

Military tournaments and battles were enhanced by musical instruments to such an extent that they were likened at various times to the "terrible clash of thunder" and to the "roar of the wide sea" in ancient days.

The Royal Household had various cultural departments, over which cer-



The Mask Dance of Ceylon

tain people acted as heads. There was a group of singers, one of drummers and trumpeters, and one of dancing girls. The last king of Kandy had a body of tom-tom beaters.

With the decline of the monarchy, the arts did not flourish in Ceylon as widely as before. But the Ceylonese people did not forget them, and to-day native Ceylonese music and dance are coming back into the minds and hearts of the people. The dance had become the sole property of a comparatively small group of people who lived in the interior of Ceylon and who performed only for Buddhist festivals. For a time, it bade fair to become a lost art. Now it is coming into its own, as is the Ceylonese music with its distinctive flavor.

Heather Hamer and J. Peter Perera have both recently compiled illustrated booklets containing old Sinhalese nursery rhymes and folk songs, though these have not as yet been hales people to-day have a national song, composed by Mr. M. G. Perera and sung under his direction at Victoria Park, Colombo, in 1914. The melody is distinctly oriental and is, in fact, reminiscent of some old Hindu theme. For that reason, its subsequent harmonization in the occidental fashion is unsatisfactory. One feels that it should be played or sung in the accepted Hindu fashion, all the voices and instruments in unison. The song is sung at state functions in Ceylon.

Newspapers in Ceylon now publish long articles relating the history of Ceylon's music and touching upon various single aspects of it. They also exhort the people to perpetuate the art of folk dancing. "ON WITH

(Continued on Page 65)



The "Udakk" Dance of Ceylon

"FORWARD MARCH WITH MUSIC"

How Public School Music Helps the Private Teacher

(Continued from Page 18)

life is to promote music education. Private teachers are welcome at these conferences, which include group discussions in the teaching of all the various instruments, and voice, theory, eurythmics, conducting, and so on.

During the many years I have maintained a vocal studio in New York City, there has been ample proof of the many benefits derived from music education in the schools. Coming from one of the country, the majority of my students had the fire of their ambitions kindled at the time of a successful vocal performance at school. Those who had the opportunity to study piano or some other instrument, music theory, and training, or sight reading, make much more rapid progress than those who have no previous music education. And if they have had the usual two years instruction in vocal classes, they have formed good habits in deep breathing, free voice production and distinct pronunciation. Also they deal with a directness and simplicity much to be envied by experienced singers. With such a start, building the voice and expanding artistic expression make it possible to reach the goal of singing professionally in a much shorter time than would otherwise have been possible. This is extremely important in the vocal field, for the public enjoys a youthful appearance as much as they do the sound of a fresh young voice.

Is the Piece Too Long?

(Continued from Page 27)

forgotten. When the student can see the ending on the very next page, there is an incentive to memorize the piece immediately, instead of turning pages aimlessly for months—hoping they will eventually memorize themselves. And what greater delight than to memorize an entire composition in an afternoon!

The teacher who will tempt the student's enthusiasm with an appealing short piece, will find the quickest way to accomplishment. He will learn to think it through his fingers—away from the piano. He will not forget its message if he can hum its melody—before he relax his concentration before its early end. Now he will begin to listen with his ears, instead of his eyes.

The student will soon become interested in analyzing—if he can compare every phrase and modulation

without turning a page. Analysis the root of a dependable musical memory; and, if the over-zealous student has played more pieces than he has analyzed, no concert platform will be large enough for him.

"He who has laid up so materials can produce no combinations," said Sir Joshua Reynolds. Every pupil should lay up a stock of comprehensive pieces each year. Neglecting this, he may reach concert pitch with only a few long-haired compositions, always in need of a music—by a substance-hungry repertoire.

Programs presenting the greatest variety of combinations are in the greatest demand. With groups of distinctive, short classics, the student can exhibit perfect examples of his range of style, while, with the longer piece, the fever of perfection may not be catching.

Dryden has said, of extended works, "Too much labor often takes away the spirit by adding to the polish; so that the best remain mediocre, but a dull correctness; a piece without any considerable faults, but with few beauties."

Endurance

In the shorter writing there need be nothing but the composer's idea and the pupil's expression of that idea. Moreover, a great ideal can now be reached: that of giving attention to each note and phrase without losing the ease of playing the composition as a whole. Can the pupil do as much in the longer piece?

As the briefer classics accumulate in the repertoire, the pupil will understand these words of Emerson: "A few years will show the advantage of the real master over the short popularity of the show-man."

Piano playing requires greater endurance than is recognized by the over-reaching pupil. Sometimes the student's endurance in playing is repeatedly broken after months of practice on a composition. The teacher may commonly attribute this to nervousness, a poor memory, or a lack of concentration; whereas, the same learner might be of immediate help if, first he asked himself whether the piece was too long for the student's intellectual or physical strength. After all, it is only when the student has proved that he can endure all things that he should be urged to learn a piece.

A serious pupil, with little self-confidence, might play the most difficult piece ever written—if power and control had only two pages to go! And Rochefoucauld described forced performances with this sentence: "Nothing hinders a thing from appearing natural so much as the straining ourselves to make it seem so."

Sustained emotional control is difficult for every pupil. Either he plays with no feeling at all—in an effort to stiffen himself for the ordeal of a

long composition, or he plays so expressively at first that he cannot draw in the reins of his emotions at will. With the shorter piece he can express his feeling and still maintain his full control. And he will not play a long piece well until he plays a short one better.

List, Chopin, and Rubinstein played shorter works with great success. No one denied the difficulties—or questioned the brevity—of their presentations. The same pieces live today, as they did then, for pianists to respect—and to play.

You Must Go to Work

(Continued from Page 12)

If you will attend to the business of singing, it will look after you. Singing is a job that lasts twenty-four hours a day, every day.

You must be systematic in your schedule. You must have rest, peace of mind, proper exercise, fresh air, eat simple food, but never coddle yourself. There should be no compromise in the effort to attain perfection. A singer should vocalize for at least one hour each day. This can be done in four fifteen-minute periods, spread over an interval of several hours. However, one cannot always do this because of performances, or the study of repertoire.

Song Repertoire

I have ransacked the entire world of song literature. Learning 2,250 songs is not an easy job, but to-day this number is in my repertoire. These include Irish, lieder, modern songs, Scotch, Irish, and American folk songs, old traditional songs, Negro spirituals, songs by American composers, ballads, and well-known operetta favorites. It is my good fortune to have absolute pitch. I look at a song, and automatically the tune comes to my ears. Mentally I like to photograph the melody line for the purpose of memorizing, and the interpretation comes from an intelligent survey of the combination of the lyric wedded to the musical construction. I never learn more than one song at a time. My whole repertoire has been learned in this manner.

Operetta Repertoire

As star of the Palmolive Beauty Box Theatre, I have performed fifty operettas on the air, but never on the stage. There are few popular songs whose tunes I do not whistle and whose titles I could not repeat. Ever since boyhood I have carried a scrap of paper in my pocket for the purpose of writing down new song titles as I hear them. When new songs come to me from the composer or publishers, they are gone over care-

fully, and I can tell immediately if they will meet my needs. On an average, from every ten new songs that are sent over, I retain and learn, perhaps two.

After studying with my first vocal teacher, the late Gaetano DeLuca of Nashville, I came to New York and chose the teacher that I thought I could do good for my personal needs. I have great reason to be grateful. I have great cause to be grateful to a teacher who helped me to gain strength and power in my voice. To-day, if you want a career, you must constantly grow, develop, and give something new to the public every year. Rosati opened my eyes to bigger vocal possibilities; he gave me many vocal and breathing exercises; and he gave me difficult numbers to sing. All of this was needed to handle the bigger work later. As a game fish will swim upstream, I had to extend my efforts considerably for the climb up hill.

Concert Programs

Concert audiences should be entertained, and for this reason the approach to program building should be one that will develop audience ease. A concert program can be built with a solid foundation, but every number, whether it is a classic or an English or American song, should be on the program for one purpose; it should have audience appeal and entertain. I am now recording a good share of John McCormack's repertoire, and am trying to give performers with the same kind of mass-appeal that he gave.

My hobby of collecting antique automobiles is a story in itself. I now have sixty, and am constantly adding to this hobby. But my real happiness comes from the fact that I have solved many of life's problems by learning how to work.

The Violin Takes Up Music Again

(Continued from Page 25)

want to do with their music in the immediate future, and what skills are needed for this, would make an important difference.

If they doubt their ability to please listeners and feel it is selfish to try to please themselves alone, they can enable others to have a better time—play. For music is more fun pursued socially.

"It is remarkable to see how men sit down and rejoice over a hymn which expresses precisely the same sentiments about which they have differed."

—HENRY WARD BEECHER

7

Attractive, Easy Grade

Easy Piano Solos

FOR STUDY, RECITAL, AND RECREATION

GRADE ONE

Bed Time, With Words (27268)	Bernice Rose Capeland	25
Chimpanzees, With Words (27188)	Lucia E. Starr	25
Little Squirrels and Chipmunks	Alma Brown	25
On the Radio (27281)	Alma Brown	25
Pretty White Sailboat, With Words (27183)	Charles E. Groat	25
Two Little Towlweeds, With Words (27207)	Sidney Lawrence	25
Walking Snowdrop (27179)	Edna Frances Tabor	25

GRADE ONE-AND-A-HALF

Bohémite, With Words (27183)	Bernice Rose	25
Brilliant Haresing Call (27169)	Anna Pincella Robin	25
Bruary Babbly, With Words (27199)	Alma Brown	25
First Star, With Words (27134)	Alma Brown	30
Funny Circus Clown (27189)	Sidney Lawrence	25
Hitchhike Away We Go, With Words (27133)	Thelma Cartwright	25
In a Southland (27165)	Alma Brown	25
Little Pimp's Morning Melody, With Words (27183)	Sidney Lawrence	25
On a Winter Day, With Words (27167)	Lucia E. Starr	25
Out, The, With Words (27136)	Alma Brown	25
Putty Day, A-Z (27181)	Anna Pincella Robin	25
Star-Spangled Banner, Thru (27261)	Sidney Lawrence	25
That Turkey Gobbler, With Words (27161)	Lucia E. Starr	25
Two Little Neighbors (27165)	Bernice Rose Capeland	25

GRADE TWO

Angelic Dreams, From <i>Katerina-Otello</i> , Op. 10, No. 22 (27210)	Roberta Spencer	25
Ballet Music (From <i>Alcina</i>) (27191)	Anna Pincella Robin	25
Broomstick Dance (27161)	Alma Brown	25
Charming Butterflies (From <i>Endre</i> , Op. 23, No. 9) (27211)	Alma Brown	25
Cheerful Flute, Flute (27201)	Alma Brown	25
Dolly's Bedtime Song, With Words (27135)	Robert A. Holland	25
Downy Daisies (27177)	Lucia E. Starr	25
Gavotte in B-flat (27213)	Alma Brown	25
Gentle Zephyrus (27200)	J. J. Thomas	25
Havocance Dance, From <i>Rhapsody No. 1</i> (27161)	Alma Brown	25
Jolly Gobbler, Thru, With Words (27135)	Lucia E. Starr	25
Little Red Riding Hood's Chalk (27270)	Alma Brown	25
Little Tick-Tock, Thru (27279)	Alma Brown	25
Minuet, Thru (27210)	J. J. Thomas	25
Minuetto (From <i>Rhapsody</i>) (27181)	Alma Brown	25
Night Lullaby (27252)	Opal Lewis Meyer	25
On a Winter Day, From <i>Scherzo</i> , Op. 10, No. 21 (27219)	Bernice Rose	25
Reverie (From <i>Children's Pieces</i> , Op. 72, No. 2) (27220)	Alma Brown	25
Sabbath Song (From <i>Serie Quatre</i> , Op. 71, No. 2) (27222)	Alma Brown	25
Sleepy Time (From <i>Piano Concerto in E-flat Major</i>) (27273)	Alma Brown	25
Song of Sadness (From <i>Op. 46</i> , No. 2) (27224)	Alma Brown	25
Tea Step, With Words (27187)	Alma Brown	25
Two Little Kittens (Change Their Tails) (27199)	Bernice Rose Capeland	25
Waltz (From <i>Op. 36</i> , No. 2) (27253)	Bernice Rose	25
When I Wake Up, With Words (27278)	Bernice Rose Capeland	25
Wind's Song, Thru, With Words (27205)	Alma Brown	25

GRADE TWO-AND-A-HALF

An Old American Tune (27277)	Dr. Herman Fink	25
Cheerful Dance (From <i>Cannon</i>) (27191)	Alma Brown	25
Dancing Partner, Thru (27191)	Alma Brown	25
Edies in the Nocturne (27214)	Alma Brown	25
French Dance (27259)	Alma Brown	25
Gavotte (From <i>Piano Suite No. 1</i>) (27214)	Alma Brown	25
Glider and the Gull, Thru (27265)	Alma Brown	25
Intermezzo (From <i>Rhapsody</i>) (27211)	Sidney Lawrence	25
Playful Tune (27254)	Alma Brown	25
Playful Breeses (27181)	Robert A. Holland	25
Romance (From <i>Op. 24</i> , No. 2) (27221)	Sidney Lawrence	25

ROOSTER ON THE ROAD-By Sidney Lawrence



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Romance on the Road (27312)	Sidney Lawrence	25
Rustic Holiday, A-Z (27281)	Lucia E. Starr	25
Silver Squirrels (March) (27233)	J. J. Thomas	25
Sunny Morning, A-Z (27280)	Lucia E. Starr	25
Theme (From the Piano Concerto in B-flat Major, Op. 35) (27256)	Tchikovsky-Perry	25
White Sails (27245)	Lucia E. Starr	25

Examination Privileges Cheerfully Extended to Teachers

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Mexican Musical Folklore

(Continued from Page 17)



Mir-ga - ri - ta, Mir-ga - ri - ta



va-rra a lev-a co-ra - co-le



ti-er-ta de ju-a - a-zu-lis y so



de to - das so - lo - res

The verse endings, which are sung with a very peculiar intonation, may be considered one of the most typical melodic turns of the Mexican corrido. Even the brisker melodies are of a languid effect. When their closing note is long duration it serves as a period of repose which contrasts sharply with the vigorous opening:

The Fifteenth of August

On the fifteenth day of August
(To forget I try in vain),
They took out every man of us
And embarked us on this train.



El di - a que co-mu-er-za



me-que - to-lla-ou - dis



co-mu-er-za a lo - di - ta co



o - te-ten-que - ba - da

Many of these melodies have been influenced by the harmonic form of piano *son* music which enjoys such popularity in Mexico during the last century. Like the *corrido*, the intonistic, and so on, which flooded the market at the time, showed a great preference for dominant seventh and ninth chords in their harmonic structure. The *corrido*, however, remains true to this process of romanticization in one basic respect—in its rhythm.

The alternation of binary and tertiary rhythms and the general duality of rhythmic concept (see musical examples), are outstanding characteristics of Spanish popular music. The succession of six-eight or three-eight measures, for example, which is suddenly interrupted by one in four, imparts a great restlessness and variety to these melodies—above all because of the constant effect of

syncopation that results. It is true that the rhythmic contrasts of the Spanish melodies are much richer than the Mexican examples. But the latter lose their romanticist standardization when performed to an accompaniment. When this occurs, the superposition of several rhythms leads to intricate combinations; the relative monotony of the melody is thus compensated. The instrumental group that interprets these *corridos* is known as *marachi*.

The Marachi

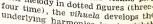
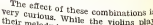
The origin of this name has presented philologists with a thorny problem. The most widely accepted explanation traces it to the French word *marriage*. During the Napoleonic intervention (1862-67), it would seem that the French soldiers applied the term to the popular bands that played at all marriage festivities. In the mouths of Mexicans, *marriage* became *marachi*. Whatever merit this theory may have, the *marachi* today are the most typical of Mexican bands.

The most current *marachi* ensemble consists of two violins, one *viñela* (guitar-like instrument) with the bass provided by the *arpon* (large harp). It displaces the latter instrument, usually replaced by the *guitarrón* (large guitar) which is easier to lug through the streets. The melody is sung by the *viñela* and *arpon* players in thirds, sixths, or tenths (the latter *falsetto*), while the violins take part in the prelude and during the interludes when the singers rest. Sometimes the band is enlarged to include six and more instrumentalists.

At the beginning of his transcription of a *son marachi*, Blas Galindo has preserved the exact manner in which these songs are interpreted in his native Jalisco:

Son Marachi (transcr. Blas Galindo)

Ex. 5
2 Violins



The effect of these combinations is very curious. While the violins play their melody in dotted figures (three-four time), the *viñela* develops the underlying harmonies in six eighth (Continued on Page 72)

(Continued from Page 24)

59

How Vitamins Can Help Musicians

(Continued from Page 8)

daily in their study.

Countless numbers of sick and ailing people have found out that their condition was due to vitamin deficiency caused by:

(a) Ignorance of the proper foods to eat and the proper vitamin balance to maintain fine, normal health.
(b) Manufacturing methods which made foods appeal to the eye but which cut down their food value, as in the case of white flour. One pound of manufactured flour, such as that sold in 1870, had a vitamin potency equal to one hundred pounds of flour that may be procured to-day (not the vitamin rich white flour, recently produced).

(c) Ignorance in the matter of cooking and preparing food. Vitamins are destroyed by over-cooking and through wasting the water in which foods are cooked. Thus, vitamins are fed to the drain pipe, rather than to the human being. (Steam pressure cookers of the "retort" type tend to preserve vitamins.) Vitamins are lost in vegetables cut too long before eating or permitted to wilt before consumption.

(d) Deterioration of the mineral content of the soils in which vegetables are grown.

The Necessity for Accurate Information

Because of these results of ignorance, the world found itself only a few years ago, on the verge of vitamin starvation. The almost miraculous cure of many ailments by the use of vitamins naturally led the public to believe that they were a cure-all. However, the vitamin rage stamped the country and thousands have been benefited by it. The danger was that the individual's ailment might not be due to vitamin deficiency but to some local difficulty and, as a result, valuable time was lost through failure to consult a competent physician in the first place.

It is therefore very important for the general public to know more and more about vitamins, natural and synthetic. In most cases, probably no harm has been done by their use, although the needless consumption of harmless vitamins is of course a waste of important food elements as well as money.

It is always a good plan to consult a physician who is up on vitamins, before using them. There is, however, very slight danger in their use, except in massive doses, and this danger is largely confined to Vitamins A and D which, when given in doses such as 300,000 International units for arthritis, can be toxic or poisonous to certain individuals. When not con-

sumed in doses more than 10,000 International units a day, they are not likely to be injurious.

On the other hand, we all need a proper amount of both Vitamins A and D every day, as well as other vitamins, to maintain a normal condition of health. These should come, for the most part, from our daily diet and through rational exposure of the body to sunlight (Vitamin D), but should be supplemented by synthetic vitamins where there are deficiencies. Vitamins available to us are of two types:

(a) Vitamins in food.
(b) Vitamins manufactured synthetically in chemical laboratories to approximate the natural vitamins in food.

The synthetic vitamins are so nearly like the natural vitamins that the difference is usually infinitesimal. Yet, physicians recognize that the individual's diet may contain something of very precious importance in achieving a maintenance dosage. Therefore these valuable synthetic vitamins never should be regarded as substitutes but as supplementary to the best obtainable. Literally tons of Vitamin B₁ (Thiamine Hydrochloride) and Vitamin B₁₂ Complex (which includes from twelve to fifteen factors) are sold daily to the public. They rank next to aspirin and chewing gum in drugstore sales. The tonic effect of these vitamins is in many instances amazing, and has been reported by many dangers from their proper administration.

Henry Biossok, Ph.D., M.D., Professor of Biochemistry, California Institute of Technology, says in his highly acclaimed book, "Vitamins—What They Are and How They Can Benefit You" (The Viking Press, 1941):

"Vitamin B is the modern, scientific substitute for the sulphur and molasses, bitters, and tonics of our grandmothers and the medical quacks of the last generation—with the difference that Vitamin B, used intelligently, is effective."

In the course of other studies, the author has received many unsolicited reports of this tonic effect. Nonetheless, for instance, found that doing their housework called for less effort than formerly; salesmen and teachers do not feel their usual fatigue at the end of the day. These people, by customary standards, were well people, but clearly they had not been getting enough "Vitamin B" for abundant health. Their improvement resulted from a daily supplement of 1000 International units of Vitamin B₁ daily, taken in some form which also conveyed the rest of the Vitamin

B complex."

The cheapest source of Vitamin B₁ is in what millers call "middlings plus germ" or "the scalp of the seed"—in the search for white flour, millions of tons of these "sidings" were removed from whole wheat flour and actually fed to the farm animals. Out of every pound of flour, seventy per cent of sidings were taken, leaving only thirty per cent for the so-called "scalp" of the seed. The pure food evangelists, notably Dr. John Harvey Kellogg of Battle Creek, Michigan, realized this dietiche tragedy and fought it for years, amid storms of ridicule, before the world realized that one of the most precious life substances was being passed on to the barnyard. Now, in many parts of the world, the laws compel millers to add Vitamin B₁ to wheat flour.

Composite vitamin tablets or capsules are widely sold upon the market, combined with minerals such as calcium and iron, because many research workers feel that the administration of minerals and liver extract with vitamins facilitate results. In the case of illness, however, only the skilled and experienced physician can determine the proper prescription and dosage. However, the composite vitamin and mineral products, in which there are no massive dosages, have been used widely by the general public, many individuals reporting extraordinarily fine results.

One of the significant things which must be learned about vitamins is that relatively few vitamins are stored in the human body for any length of time. Therefore, the supply must be replenished daily. The body excretes in urine from forty to one hundred units of the Precious Vitamin B Complex daily. If one takes too much of this vitamin—that is, more than is required for the maintenance of good health—the body, as in the case of an electric circuit breaker, circuit breaker goes into action on the electric circuit when the power load becomes too great.

On the other hand, some vitamins, such as A (which is retained largely in the liver), are stored in the body. For this reason, these vitamins in very large doses become accumulative and toxic to some. They never should be taken in these strong potencies except under the supervision of a competent doctor. The amounts of these vitamins found in the combination vitamin pills or capsules on the market are relatively small and are considered daily by thousands of people as a tonic.

Do not think that taking vitamins can take the place of a good whole-prime purpose of diet deficiencies of the past or the present. Under modern diet conditions, particularly with those compelled to eat in restaurants, it is frequently very difficult

to get an adequate amount of certain vitamins. The daily diet of the average person is often woefully out of balance and seriously lacking in the requisite amount of vitamins.

Here is a sample daily diet with natural vitamins, recommended by Dr. Russell M. Wilder of the Mayo Clinic, Chairman of the Committee on Food and Nutrition of the National Research Council:

complemented with good nutrition more to eat the following foods in some form every day:

Milk: 2 or more glasses daily for adults; 3 to 4 or more glasses daily for children; to drink and combine with other foods.

Vegetables: 2 or more servings daily besides potato; 1 raw; green and yellow often.

Fruit: 2 or more servings daily; 1 citrus fruit or tomato.

Eggs: 3 to 5 a week; 1 daily preferred.

Meat, Cheese, Fish, or Legumes: 1 or more servings daily.

Cereal or Bread: most of it whole grain or enriched.

Butter: 2 or more tablespoons daily. Other foods may be added as desired, in moderation.

A suggested menu, which can be easily varied, may be as follows:

Breakfast

One orange or half a grapefruit or one glass of tomato juice.

Whole grain cereal, if desired.

Whole wheat or enriched bread topped with butter.

One glass of milk or buttermilk.

One egg.

Coffee if desired.

Lunch

Soup: made nutritious with cooking water from vegetables and meats. Green leaf salad; lettuce, cabbage, watercress, with sliced carrots and tomatoes.

Whole wheat or enriched bread or toast with butter.

One glass of milk or buttermilk.

Dessert: Any fruit; sliced peaches, bananas, berries, cantaloupe, and so on.

Dinner

Vegetables: one potato, medium sized; at least TWO other fresh vegetables.

Meat: Lean meat or sea food.

Salad: Same as for lunch.

Whole wheat or enriched bread with butter.

Dessert: Custard, milk pudding, cheese, fruits.

Beverage: If the full quota of milk has been obtained, tea or coffee may be taken—not too much sugar.

Water: At least four glasses a day, preferably between meals."

Next month the special potencies of the most important vitamins for the widely discussed vitamin, through which many claim to have restored gray hair to its normal color, will be considered.

Let's Have More Music on All Fronts

(Continued from Page 11)

surrounded the enemy's camp at night and suddenly emitted the ear-splitting crash of all the instruments at once, we hardly require Biblical authority for believing that the entire camp was thrown into a panic, and fled for their lives. (Judges VII: 22)

Tyrtaeus, a Greek poet who flourished about 680 B. C., so inspired the Spartans by his warlike songs that they vanquished their enemies, the Messenians, in battle. So powerful were these poems that at one time they were translated into English and circulated throughout the army for the purpose of fostering the warlike ardor of the soldiers.

Napoleon knew the value of music, for when the French Army was in Dresden, he sent back to Paris to get the singers, actors, and players of Paris. He did it because he knew that the soldiers in the French Army had to have music. Music also played an important part in his transit of the Alps. Opera companies, dramatic companies, and singers and actors accompanied him, and they performed upon the mountain tops for the French soldiers. In the Egyptian campaign, Napoleon's musicians were a vital part of his wise system of promoting military morale.

The retreat of the British before Mons in 1914 had proved too much for a certain contingent of troops. The men lay on the ground, played out, indifferent, and beumbed. The enemy was coming, but the men were too tired to care. Their commanding officer looked at them in despair. Commands and entreaties to march on were of no avail; the men refused to budge. Near at hand was a toy shop, which had been abandoned by the proprietor when the retreat began. The soldier went to the shop, and a moment later appeared with a toy drum and a tin whistle. The music from the drum and the whistle awakened the beumbed men, stiffened their legs and spirits to further effort, and they arose and marched ten miles to safety.

Sousa to the Rescue

One of the boats carrying the first American troops to England, in 1917, preparatory to their training for the battlefields of France, docked at 11 P. M. on a dark, cold, rainy, dismal night. The soldiers were tired, worried, excited, and nervous as they disembarked in a strange land. The first thing was reported that grave mission. It was reported that they had no food, had nothing to eat since a few sandwiches at one time. The outlook was devastating. Then one of the miracle works of music occurred. The British authorities had sent a band to lead the troops to camp. It started to play an American march, Sousa's

Immortal *The Stars and Stripes Forever*. Instantly the whole nature of the men was changed and they were to be led by such strange power. The gloom was dispelled and the boys struck out with new life and new spirit.

In the First World War every regiment of British troops had a divisional band. These bands played at football matches within eight miles of the front. They were at times supplemented by individual players playing any sort of instrument available, even the mouth organ, and the paper-covered corn, when nothing more exalted was at hand. Hundreds and hundreds of photographs were used, and pianos were found in the many improvised Y. M. C. A.'s which had been converted from old barns. Song rallies were held at frequent intervals, led often by well-known tenors and baritones. It was practically an established rule that twenty-four hours before a contemplated charge, a great concert was held for those who were to take part, thousands of soldiers usually attending such an entertainment.

In 1918, General Pershing ordered all army bands to be improved and strengthened, so that the troops might have the inspiration of first class martial music. French officers believed that a large measure of their success at Verdun was due to the effect of band music in keeping up the morale of the French soldiers.

One of the most touching stories from France, in 1918, was told by a nurse about a soldier who was brought in on a stretcher. Though hungry, thirsty, sleepy, and much in need of a dressing for his wounds, his idea of "first aid" was a piece of music. "When he heard that, his new nurse calmed."

In 1893, the bravery of the young mulatto drummer, Jordon Noble, "who beat the drum during all every fight, in the hottest hell of the fire," was complimented by General Jackson himself, after the battle.

When the British invaded France, at St. Germain, Brittany, in 1798, a Breton force marched out to meet them. As they approached the invaders they were astonished to hear the strains of one of their own Breton national songs. Stirred by the associations of the song, the Breton soldiers soon picked up the strains of the Bretons. When the officers delivered their commands the soldiers recognized them as being in the same language, threw down their arms, and entered into friendly conversation.

Now comes the interesting historical feature of the story. England had sent a Welsh regiment to attack France. The ancestors of the Welsh

were the Britons whom the Saxons drove into Wales during their invasion in the Sixth Century, at the same time forcing many of the same people to cross the English Channel to Brittany in Western France. More than a thousand years had passed, and now these two offshoots of the original British stock met on the battlefield to find that they spoke the same language and sang the same songs. In this we see how a people sings to its national songs. The one connected with this story is still sung in Brittany as *Engann Sant-Kast* (*The Battle of St. Cost*), and in Wales is now known as the popular *Captain Morgan's March*.

Annie Laurie Goes to War

In the Crimean War, the night before the assault on the great stone fortress, Malakoff, one of the English soldiers, began singing *Annie Laurie*. Another soldier took it up, and another and another, and soon the whole British Army was singing it in one grand chorus. This incident is immortalized by Bayard Taylor in his beautiful lyric, *Song of the Camp*, one stanza of which runs thus:

"They sang of love and not of fame,
Forgot they Britain's glory,
Each heart recalled a different name,
But all sang *Annie Laurie*."

There is a story about the famous operatic baritone, Maurice Renaud, singing *Wolfram's Song to the Flying Star* from "Tannhäuser" to the French soldiers in the trenches during the First World War. The trenches were so close to the enemy's line that the Germans joined in the applause.

The history of the famous Don Cosack Chorus goes back to the prison camps of Tschelengir, near Constantinople, where the fortunes of the First World War had carried this group of men. Hunger, cold, and sickness were the daily companions of these prisoners. The only bright spot in their dreary life was at nightfall when they gathered around the camp fire to sing the songs of the homeland. When discovered by an astute concert manager, they were singing in the Russian Embassy church in Sofia, where they had been sent as part of the Bulgarian army. Government had consented to accept. Since then, this famous group of singers has been heard in all parts of the world.

Music has been a great asset in raising money to finance war. It is sold on good authority that at its meetings in Chicago, towards the end of the Second Liberty Loan of the United States, the famous Great Lieut. Commander John Philip Sousa, U.S.N.R., actually boosted the subscription by millions. At a patriotic mass rally, held in Philadelphia in the fall of 1917, Louise Homer and Henri Scott, backed by a chorus

of ten thousand school children, accompanied by bands and artillery (supporting drums), drew a crowd of two hundred thousand to a great community sing on the vast Belmont Plateau in Fairmount Park. Admission to the sing was an American flag. Airplanes rained down millions of tiny American flags on the crowd. The result was that photographs of the meeting, with two hundred thousand flags waving, appeared in newspapers all over the country, and did much to stir others to realize the need of the hour. This famous public event, which was generally admitted to have been the celebration which first made America war-conscious, at the time was known as "A Field of Violets and a Sea of Flags." It was conceived and organized by the present Editor of *The Trumpet*, Dr. James Francis Cooke, and was widely acknowledged as an invaluable patriotic tonic to a vital hour in our national history. There are at this moment countless opportunities for capable and vital musicians to emulate this example and make continual contributions to the war spirit of our homeland. Dr. Cooke is again the Chairman of the War Music Section of the Council of Defense of the city of Philadelphia.

The Russian Army of to-day, which has gained immortality for its astounding courage, is essentially a singing army. On its marching marches it has had the continual inspiration of the powerful, characteristic folk songs of the musical Russian peasants. Russian generals have considered these songs a great asset in fortifying the courage and indomitable spirit which have brought undying renown to the valiant armies of Russia.

The Government of the United States of America has spent millions of dollars in installing Hammond organs, pianos, and other instruments in the camps, to keep up the spirits of the boys during the drastic training of the present war period. This is in addition to the instruments provided for strictly military purposes.

Many millions of recent sales of War Bonds already can be credited to the stimulation produced by the voluntary services rendered by organized groups of performers and singers, representing the profession of music and making a patriotic contribution which continually has amazed our statesmen and financiers.

There are now hundreds of able professional musicians wearing the uniforms of the military and naval forces of the United States.

There is no music in a rest, but there is the making of music in it. The whole life-melody of music is broken off here and there by "rests," and so foolishly think we have come to the end of the tune.

"FORWARD MARCH WITH MUSIC"

—Ruskin

AMONG the musical instruments of the present day, which especially commend themselves to public esteem and general consideration, is the mandolin. Indeed, its possibilities are so far reaching, its charm so alluring and its study so interesting, that one can never regret having chosen it for serious application. For some years the mandolin was a great fad, and as long as it was so considered, never rose above the mediocre in the plane of music producing instruments. However, since during the past forty years some of the most cultured and influential musicians have become interested in it and applied themselves so diligently to attain a mastery of it, the mandolin has gradually advanced in favor until to-day it occupies its place as a legitimate artistic musical instrument. While Italy still outranks all other countries in the number of outstanding mandolin virtuosos, our own country may well point with pride to a number of artists who made mandolin history and in addition enriched the mandolin literature through many original compositions for their chosen instrument. We have always stressed the fact that the mandolin is at its best in the performance of original music written by a composer who at the same time is a master of the instrument and well knows its possibilities and also its limitations.

At the present time the literature

FRETTED INSTRUMENTS

Mandolin Music

by George C. Krich

for mandolin is so vast, that it is not necessary for a public performer to borrow from the music for violin or other instruments, when building a repertoire for concert purposes. For the young student there are methods and books of études galore, and it is now our purpose to point out to the beginner as well as the advanced player what we think is best from the pens of the leading composers of mandolin music.

Suggestions of Value

Among the American mandolinists Giuseppe Petline stands foremost, and as a composer of mandolin music he has no peer. His "Method in Four Volumes" is most comprehensive and properly graded, starting with Book 1 for beginners followed by Book 2 containing more advanced technical matters; Book 3 is devoted to the study of the duo style for unaccompanied mandolin. Book 4 deals with all the difficulties of the right hand, showing a complete system of the mechanism of the plectrum. Another volume deals with the study of right

and left hand harmonies. The "Duo Primer" consists of a collection of well known melodies arranged in the duo style and is intended for beginners.

For concert purposes there is the "Concerto Patetico" in three movements for mandolin and piano, a beautiful work; also *Fantasia Romantica*, *Fiori appassiti Impromptu*, *Barcarolle* in its style and a number of shorter compositions. For the young student there is quite a long list of attractive pieces in easy and medium grades.

Valentine Abt, well known mandolin virtuoso, has to his credit some beautiful compositions for concert use. The most important are, *The Butterfly*, *The Brooklet*, *Fantasia*, *Golden Rod*, *Barcarolle*, *Hark the Choir*, *Impromptu*, *In Venice Waters*, *Serenade*, *Morceau de Salon*, and some transcriptions such as *Carminella de Venise*, *Hausner's Cradle Song*, *Dancla's Fifth Air Varie*, *Chaminade's The Flatterer*, and *Ries' Perpetuum Mobile*. For the student we have the Abt "Mandolin Method" in two

books and three books of technical exercises.

In Duo Style

Aubrey Stauffer confined his playing mostly to the duo style for unaccompanied mandolin and his "Book of Thirty Progressive Studies" contains some excellent material to develop this phase of mandolin technique. For concert purposes he compiled a Book of "Forty Grand Mandolin Solos" and another of "Forty-two Mandolin Solos," all in the duo style.

One of the most interesting folios is that compiled by B. W. De Loss and is arranged for mandolin and guitar. Aside from an original *Concerto Waltz* by De Loss, there are transcriptions of pieces by Franz Riedl, M. Moszkowski, Carl Bohm, Drigo and others. Both the mandolin and guitar parts require players of more than average ability. For advanced players we also recommend "Mandolin Players Pastime," a collection of fifteen well known classics, attractively arranged for mandolin and piano.

Teachers looking for study material will find the Bickford "Mandolin Method" in four volumes one of the most comprehensive works for this instrument. From beginning to end it covers every possible phase of the mandolin technique. The "Method in Three Volumes" by H. F. Odell is also one that has been popular with

(Continued on Page 66)

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New Opportunities for Ambitious Music Students

(Continued from Page 7)

not doing very much. Of course, the interpreter as well as the composer must take time to dream, but he should work when he works and dream when he dreams. Not one student in a hundred has the least idea of his capacities and what might be called his B. P. or brain power. We are each of us a world in ourselves. The firmament of civilization is made up of millions of individual bodies coming and going through the centuries like the stars of the heavens. Each individual music student, whether he knows it or not, is a world unto himself.

To Be a Caruso Requires Work

In other words, we are all built with limitations of time and space. However, very few students ever voyage toward the horizons of their own possibilities. They slip long before they reach the limits of their talent. I see this over and over again, and it is hard to make young people realize what they could do if they ran on all eight cylinders instead of one or two. They all want to be Carusos, Paderewskis, or Melbas, but they do not begin to do the work which a great master must put forth to achieve results.

Unquestionably one of the most lucrative occupations which has presented itself in recent years to musicians is what is known as the "name band," that is, such organizations as those of Paul Whiteman, Guy Lombardo, André Kostelanetz, Fred Waring, Glenn Miller, and others. Twenty-five years ago such organizations were looked upon by many musicians as transient, even ephemeral. However, we all see now that these dozens of organizations still remain in demand, and they must be taken more seriously by musical educators as a practical means whereby some musicians who lean toward such an occupation may earn an exceedingly good income. The famous leaders of the best bands have made large fortunes. Some of the expert players receive really astonishing salaries. Of course the life is a distinct and different one from that of the ordinary player. When the band is engaged in a hotel it may continue to play until the small hours of the morning. "It is a night shift job," said one such player to me.

"People often think that because we play where there is dancing and drinking, the players become dissolute. This is rarely the case. If the player does drink, he is likely to lose his job at once, because the good bands will not permit 'boozing.' Therefore, the good players never touch it." The bands offer oppor-

tunities for travel and plenty of time for reading, self-advancement, and practice. The fine name band is really a collection of virtuosi, many of even greater technical skill than players in the great symphony orchestras. In fact, some have even composed of young men formerly in symphony orchestras.

In the great reconstruction period which is coming after this war the importance of music from a sociological and industrial standpoint cannot fail to be recognized. Music will make the worker's tasks lighter and pleasanter. The tests that are now being made by the introduction of music in some great plants all point in this direction. This certainly will provide new opportunities for music students who have the musical, educational, and business background to take care of this need and to negotiate with business and industrial leaders so that it will be understood and properly rewarded.

Opportunities for Service

These war days are teaching us all great things. They are revealing that we must realize our potentialities made possible by intensive, thorough, accurate study, which the human mind is capable of doing under pressure without any abnormal strain. For instance, in the marvelous Rocky Mountains, at Boulder, Colorado, where I have frequently spent my summers, is the State University of Colorado. There is a wonderful example of intensified study. Last year the United States Government, realizing the need for teaching American Army Officers the Japanese language, started a course which was called upon to do in one year what had heretofore taken eight years. Only college graduates in the upper two per cent of their classes were permitted to take this course, and for every hour in the classroom many hours of home study were required.

An Optimistic Outlook

We shall see great things after this war and music will be hugely benefited, but our courses will be modified and accelerated so as to eliminate "lost motion." There will be plenty of time for dreaming, but time for "bumming" will be cut out. I have a most optimistic outlook for artists and musicians after the war. It has been my experience with those who have wanted to be teachers in the past, that I have never yet been able to find enough graduates to fill the demand; and Wichita graduates are filling such top-positions as a Professorship at Columbia University, New York, and Directorship in

the Public Schools of Cincinnati, Evanston (Chicago), Detroit, Spokane, Kansas City, and many other posts. In my office there is a map locating some three hundred supervisors who have been graduated from Wichita, all of whom hold fine positions. Many other schools report that they cannot fill the demands for capable graduates.

But from a general educational standpoint, I have followed the ideals of Dr. W. Jardine, President of Wichita College and Secretary of Agriculture in President Coolidge's Cabinet, in first of all endeavoring to employ art and music in developing a loftier type of human material. What this means can best be illustrated by the attitude of the heads of some of the present great airplane plants at Wichita, who make clear that they must have primarily excellently trained human intellects, with orderly, quick-acting minds, and bodily coordination. They claim that in three months they can train such material into a finely skilled and highly paid operator, whereas with the ordinary person it usually takes a far longer time, even if results may be attained at all.

For instance, the offices of the great Boeing airplane plant, making "flying fortresses" in Wichita, has provided two hundred jobs for students in our Fine Arts Department. That is, the students, both boys and girls, spend their mornings at the University, studying music or art, and then work their eight hour shift at regular pay at the Boeing plant. Thus these ambitious students (who are not in line for early draft) have

a fine opportunity to earn an education and at the same time serve their country in this great emergency.

It has been my considered opinion, founded upon many cases of individuals with musical training for many years, that when called upon to do work in other fields in which accuracy, judgment, orderliness and swiftness are demanded, the musician often eclipses other applicants. Business men who at first doubted music as a foundation for superior mental material, have been forced to realize the value in this respect. There are opportunities without number ahead for musically trained young people, in and out of the profession. Even the young men and young women now serving our country in the military forces and in defense work, who have previously had a musical training, will find it a great asset after the war.

The following are among Dr. Lieurance's best known compositions:

By the Waters of Minnetonka, piano solo; By the Waters of Minnetonka, song; Wi-Um-Tewan Pueblo (Hulaby), women's voices; Romance in A, piano solo; The Angelus, mixed voices; By Singing Waters, mixed voices; A Prayer, mixed voices; My Silver Throated Pawn, women's voices; Remembered, mixed voices; Sunrise, piano solo; Away in a Manger, vocal solo or duet; Indian Spring Song, women's voices; Love Song, women's voices; Pakobie! The Rose, Rhapsody, piano solo; Dreamdies, song; Prince Waltz Song, song; Donkey Trail, piano solo; Valse Brillante, piano solo.



"And bring a friend. Joe—some sailor very friendly towards Debussy."

"FORWARD MARCH WITH MUSIC"

Dance Music on India's Largest Island

(Continued from Page 56)

KANDYAN DANCE! say the big black headlines.

There are frequent festivals of native song and dance. The children are being educated in the arts of their own land. From time to time, students of various schools are presented in displays of folk dancing and singing. A typical program may offer many songs in addition to Whip Cracking, Stick Dances, a Parish Dance, Chembu Dance, Sword Dance and several varieties of devil dancing.

To-day the Sinhalese people have their devil-dancers as of yore. These are attired in sumptuous costumes, curious masks and jewelry and, to the accompaniment of drums and weird incantations, are said to be powerful enough to drive away illnesses by their dancing.

Ceylon Folk Dances

Most Ceylonese folk dances are done to the tune of the Vannama, or descriptive song, consisting of several separate movements. The dance to the tune of a Vannama is named according to the dress of the dancers, the purpose of the dance (whether it describes birds or animals or an occupation), and the implements or instruments used by the dancers while dancing. Some of the common folk dances are the Udekki, the Wes Natuma or Mask Dance, the Lee-Kell or Stick Dance, the Pantharu Dance, the Chembu Dance, the Rabban and the Burr-Lee Dance.

The name of the Udekki Dance comes from the Udekki, or small drum used by everyone who dances. This, shaped like an hour-glass, has the form of two cups joined together at their bases, and is played with the thumb and fingers of the right hand. It requires a special technique in playing (as do other types of drum in Ceylon) to produce variety and different qualities of tone as well as the actual notes, for it allows a compass of a full octave though it is not more than eight inches long. One might call it a sort of miniature tympanum, for the fact that it can actually produce musical tones makes it not as unvariable as the tones of the ordinary tom-tom. The movements for this dance are gymnastic. The costume is a long white cloth reaching from the waist down to the ankles. Over it is a short fan-like white skirt, embroidered in color. The turban is worn on the head. Little sledge bells called "Geji" are worn around the

ankles, and hollow, rattling bangles are worn on the wrists and above the elbow to mark the rhythm of the dance. Men and boys do this dance, to their own singing of the Vannama, or to the accompaniment of a chorus. The Vannama might be dirge-like or triumphant for the Udekki Dance, since it is one of Ceylon's ceremonial dances. (Incidentally, the religious dances of Hindu origin in Ceylon, though quite common, are not termed folk dances.)

The Wes Natuma, or Mask Dance, is a descendant of the Devil Dance. The masks are strange, the music weird. No words are sung, but shrieks and howls and high-pitched incantations accompany the crude ebbs (Haranawa), the large drum (Beray), small kettle drums and the Udekki. The masks themselves are made of wood and colored fearfully and wonderfully.

The Lee-Kell Dance derives its name from colored sticks of hard wood about a foot in length, carried in the hands of the dancers. Bells and bangles are worn to accent the rhythm of the Vannama. The Udekki, cymbals and triangle are also used. This is a ceremonial dance.

The Pantharu Dance is named after a sort of tambourine of brass, minus a drum head. This instrument is to be played by striking it on various parts of the body during the dance to the accompaniment of a graceful, melodious Vannama. Only men dance this, for it is also a ceremonial dance.

The Chembu is one of the most artistic of folk dances, and is always performed by women. The name is derived from a brass vessel used for carrying or carrying water, though of course the Chembus used at dances are more elegant than the ordinary household variety. The Chembus are merely carried in different positions by the dancers. The costume is the Kandyan dress, or Sari. The movements of this dance are modest and the dancers pantomime drawing water from the well; pouring it; carrying it in the hands; on the shoulders, or on the head; drinking; or spraying water. The Udekki is used with this dance, as well as a triangle and tiny bells. A Vannama is sung.

Despite the lost years, the ancient arts still persevere in Ceylon. Everything possible is being done to make the people aware of their heritage in music and dance, and to create in them an eagerness to preserve it.

Mandolin Music

(Continued from Page 83)

teachers for a number of years. To list here all the compositions by the leading Italian mandolinists would be beyond the scope of this article, so we shall confine ourselves to the works of those who have gained international reputations.

Carlo Munier has by his credit a "Method in Two Volumes," five books of "Mandolin Studies," four volumes of beautiful duets for two mandolins and a "Book of Trios" for three mandolins. His concert solos with piano accompaniment include *First Mazurka de Concerto*, *Bizarra capriccio di Concerto*, *Capriccio Espagnolo*, *First Aria Variata*, "Concerto in G major," *Second Mazurka Fantasia*, *Valzer Concerto* and *Love Song*, a duo for unaccompanied mandolin. There are also three quartets in the classic style for two mandolins, mandola and mando cello and numerous other compositions for mandolin orchestra.

Rafaelle Gallace has written two mandolin concerti with piano accompaniment, three preludes in duo style and a great number of shorter concert pieces, also a "Mandolin Method in Four Volumes."

The following list contains further material for concert purposes.

V. Arfenzoo—"First and Second Capriccio di Concerto."

G. B. La Scala—"First and Second Tarantella," "First Concerto in A minor" and *Fantasia Mazurka*.

S. Leonard—"Souvenir de Naples, *Mazurka Variata*, *Angeli et Demoni*, *Fantasia*."

E. Maruccelli—"La Giostra *Mazurka*, *Moto Perpetuo*, *Capriccio Zingaresco*, *Polonese di Concerto*, *Valzer Janais-tico*, *Scherzo Militare*."

E. Mezzacapo—"Jubade, *Nigardas-es*, *Polce de Concerto*, *Napoli*, *Tarantella*, *Andante* and *Polonese*."

S. Ranieri—"Concerto in Re Major," *Allegro-Musicalo*, *Romance-Allegro Giocoso*, and a "Method in Two Volumes."

This select list of study material and concert numbers for mandolin has stood the test of time and is well worth the attention of serious-minded mandolinists. Aside from the music mentioned there are numerous other compositions by various writers in this and other countries and most of these may be found in the catalogs of American Music Publishers. As stated before we believe it best for mandolinists to concentrate mainly on original music written especially for the mandolin. However, there are some violin solos among the lighter classics that can be played effectively on the mandolin. The selection of these should be made judiciously and their use as a mandolinist depends mainly upon the technical proficiency and musicianship of the performer. He should always exercise good taste.

The Accordion in Dance Orchestras

(Continued from Page 61)

too loose will not provide enough support for the wrist to manipulate the bellows. We are inclined to think that the wrist strap of this young lady is too loose. While examining this strap it is well to observe whether it is in the correct place at the back of the box for it should not be in the exact center. It should be about three-fourths of the distance toward the back of the box so that the strap will pass over the left wrist on top of the wrist knuckle and not over the back of the hand where it would hinder the circulation.

The palm of the left hand should never grip the back of the box but it should merely rest easily against it and down the keyboard for various chord positions.

Accordionists who have not learned the correct bellows manipulation always have difficulty in playing the basses on the lower end of the keyboard. They forget the rule that the opening and closing action should al-

ways be from the top while the bottom remains practically closed. Is it not obvious that when the bellows are opened from the bottom for one reversal and then opened from the top for the next reversal there is a constant changing of hand position and that it becomes impossible to maintain a correct finger position over the bass buttons?

There is a possibility that the young lady may be holding the accordion incorrectly, and thus placing the entire bass section in an awkward playing position. The proper position for a lady to hold an accordion when seated is with the piano keyboard resting against the right thigh. The left knee should be slightly lowered to permit the accordion to rest easily upon it. This position allows a very easy manipulation of the bellows so that both the outward and inward action are without effort.

We believe that one or more of the above suggestions will solve the

problem of the difficulty in playing the lower bass section. We hope that other accordionists may also be helped by detecting faults which they have unconsciously acquired.

The Woodwind Ensemble


(Continued from Page 59)

splendid, completely chromatic valve or French horn.

The use (it must be judicious and sparing) of muted notes on the French horn adds a sixth tone-color to the quintet. Here one must be sure to indicate whether these muted notes are to be played loud or soft.

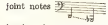

The Bassoon

The clumsy looking bassoon is an astonishingly agile instrument, especially in its middle and upper registers. It is for this reason that one should assign it lyric passages occasionally, while the horn or possibly (less often) the clarinet holds down the bass. Too frequently the bassoon does nothing more than hold down the base line throughout an entire number. This is very unimaginative writing. It is true that in its lower register it is the best bass for the quintet, but the notes from say


Ex. 13
 upwards are of very pleasing, singing quality, blend well with almost any other of the instruments, and are very attractive in runs, arpeggios and other rapid passages. Here in this passage from his "Woodwind Sextette, Op. 71" the upper register of the bassoon is beautifully employed in a solo capacity, by none other than Beethoven himself. The other instruments have a light, unobtrusive accompaniment meanwhile.

Ex. 14
Adagio—Mendelssohn & Scher


The bassoon is capable of a delightfully saucy and spiteful, "dry" staccato; it is also effective on melodies of a broad, sustained nature. If it does not go too low, it has a very effective legato. The very low foot-

Ex. 15
 joint notes  are better in staccato use (that is, tongued, not slurred).

The lower register of the bassoon is effective in *basso ostinato* of the following kind:

Ex. 16 *moderato*


Mozart and Beethoven both used the bassoon very skillfully in this sort

of figure. Mozart is, in fact, famous for his excellent use of the bassoon, and it is well-known that he had a strong fondness for the instrument. Did he not snatch time out of a busy, short and hurried life, to compose the immortal "Bassoon Concerto" (K. 191), an act which has endeared him to the soul of every bassoon player, young or old, good, bad, or indifferent, ever since!

The bassoon, like the oboe, requires an occasional rest, here or there, for relaxing the lungs and lips and also for possible replacing of a soaked reed.

The solemn low notes of the bassoon possess an unconscious, grotesque humor. Employ this humor consciously and your audience will not fail to respond, but beware of unintended humor from the instrument, for humor is a double-edged weapon.

Although it often happens, in a high school quintet, that the bassoon player is the least advanced of the group, nevertheless, even reasonably well played, the bassoon is a very satisfactory member of the quintet.

Thus we conclude our discussion of the five members of the woodwind quintet; each is as important as the other and if properly tutored, rehearsed and conducted, can bring to each student complete musical satisfaction.

(The extracts from arrangements by Mr. Taylor, accompanying this article, with the exception of the two noted otherwise, are printed by permission of Mills Music, Inc., owners of the copyright.)

What the Church Music Committee Thinks

(Continued from Page 21)

Minor should be saved for special organ recitals. (When you are ready and will do so we will welcome an organ recital at any specified time.) May we caution you too that the church is not a place for transcribed songs of a trivial nature, for some secular works are far more familiar than any sacred words that might have been used with their tunes. Operatic numbers, transcribed, should not be used. And please do not use any classical number that has been popularized into a sentimental bit of mush.

As you play our organ you will find many interesting combinations; many new steps. We are proud of our Vox Humana and our Chimes, but we ask that you do not "ride" them. The churchly tone is found in the diapason. Use the strings for accompaniment. Many interesting solos can be played by using a four foot stop an octave lower or a sixteen foot stop

The Study Junior

Edited by
ELIZABETH A. GEST

The Important Trifle

by Gertrude Greenhalgh Walker

Evelyn entered Miss Brown's studio exactly on time. Getting her music ready at once and seating herself at the piano, she said, "Miss Brown, I have been asked to play the accompaniment for the soprano soloist at the glee club musicale and I have brought it with me. I am sure I will need help in a few places."

"That is a very wise thing to do, Evelyn," answered her teacher. "Always feel free to put aside your regular assignment and work on the material you are to play in public, whether it is for school, church, club or community sings. It is only fair to both of us to have it as nearly perfect and professional, as we are able to do it. Fair to you, because you want to support your soloist correctly and fair to me because I am judged by my pupils and their work. I am glad you brought it—so now to work."

Evelyn played the introduction beautifully. When she came to the verse Miss Brown hummed it. All went well until they reached a phrase where Miss Brown thought the singer would take poetic license. She paused on the word "load." Evelyn did not know how long Miss Brown was going to hold the word and rushed onto the next beat. Laughingly Miss Brown said, "Here, my dear, is where you get the help you need. It is only a little thing but it never fails. Listen always, but you must know WHAT you are listening for. A good singer always holds the mouth open on vowels and holds the vowels as long as she feels that it is making an artistic pause. Then she closes the lips or the last consonant. The pause comes on the word 'load.' Practice saying this word as if it were written L-O-A—D. Now I will sing it, and see if you can hear when I am going to

close my lips to sound the final consonant." "Oh yes, Miss Brown, I get the idea. Will you please sing it a few times to make sure?" Of course it came out exactly right with no anticipation on the accompanist's part, and Evelyn was so happy. "I never realized how important consonants and vowels were to the musician." "They surely are," answered Miss Brown. "Apparently trifling, but mighty important."

"Trifles make perfection, but Perfection is no trifle."

The Animal Kingdom in Music Game

by Aletha M. Homer

Fill in the blanks with names of animals or birds.

1. Yankee Doodle came to town, riding on a _____.
2. O where and O where has my little _____ gone?
3. Listen to the _____.
4. _____ in the straw.
5. Mister _____ went a-court-ing.
6. Three blind _____.
7. Old _____ Tray.
8. She'll be driving six white _____ when she comes.
9. Mary had a little _____.
10. The _____ and the _____ went to sea.
11. Go tell Aunt Betsy her great gray _____ is dead.
12. The _____ are coming.
13. Home, home on the range, where the _____ and the _____.
14. The big brown _____.

Answers to Animal Kingdom in Music
1. pony; 2. dog; 3. mocking bird; 4. turkey; 5. froggie; 6. miter; 7. dog; 8. horses; 9. lamb; 10. cow; 11. pussy cat; 12. snow; 13. carrels (Carpenter); 14. deer, antelope; 15. bear.

Little Ah-Sing's Lesson

by Monica Tyler Brown

IT WAS MID-MORNING in the season of Acacia blossoms and the beautiful Chinese garden the willow branches were dancing with the breeze. Little wind-bells hanging under the eaves of the tea-pavilion tinkled in the soft draft and the air was very fragrant.

On a rustic bench beside the gold-fish pool sat the old Music Master. His face was very wrinkled and of the color of putty, and his embroidered gown was the color of his face. His eyes were very kind and they sparkled with pleasure as he smiled fondly at the little boy seated at his feet. In China it is a great honor to be old and the older one is, the more respect is shown to him; therefore much respect was always shown toward the old Music Master.

Little Ah-Sing was a handsome boy. He had creamy yellow skin and slanting black eyes. He wore his black hair in a neat braid down his back. (The time of this story was long years ago.)

In Ah-Sing's hands was an ancient instrument called the CHE, which is still played in China to-day. It has twenty-five silken strings which are plucked to produce its soft, pleasing tone. The Old Master said, "Now play one more song for me, Ah-Sing; one more song. Let it be the 'TSIN-FA.' It will bring back the memory of the beautiful maiden who traveled to the Sacred Stream in her youth."

And the boy played the Tsin-Fa. "You have pleased me very much to-day, little pupil," said the aged one, "and therefore I will tell you more about our honorable music. We have instruments giving the sound of baked clay, of metal, of bamboo,

The Old Master answered softly, "But as another proverb says, 'Your teacher can lead you to the door; the acquiring of learning rests with the pupil.' Even if we study to ripe old age we shall not finish learning. To-day you have learned to play our scale perfectly. It was one of the wise men of the spiritual dynasty who gave our scale to China."

"Will you not tell me about him?" asked Ah-Sing.

"With pleasure," answered the Old Master, making himself comfortable and twisting his jade ring on his slim finger, as he continued: "His name



Ancient Chinese Tune

was Ling-Lun, and he was very old and learned. He traveled far and wide in search of more knowledge, and was weary and footsore when he came to the banks of the Sacred River. There he was rewarded by finding the immortal bird of China, the POANG-HOANG, with its beautiful mate. The female bird sang the diatonic scale but the male bird poured out his heart in the pentatonic scale. The male was always considered more important, so the notes of his scale were chosen by Ling-Lun, who cut some bamboo reeds on the river bank and imitated the bird's song. This he brought back with him and played it for the musicians of China."

"Most Honorable Master, is the diatonic scale of the bird's mate never heard in music, because it must have been beautiful, too," asked Ah-Sing. The aged one answered, "All of our pentatonic scale is composed of folksongs of other countries use our own world is composed of the diatonic scale, so the scale of the bird's mate is in great use, and it is very beautiful, too."

The little boy sighed: "How I wish I could travel far and wide and hear our immortal bird sing with its mate."

"So you shall, and so I shall, little Pupil, all in the course of time. Then road and enter the abode of our ancestors."

And as the Old Master nodded his head and dozed, dreaming of that skipped down the garden path to the sound of POANG-HOANG, the immortal bird of China.



Chinese Musicians playing on the CHE and POFOU

stone, wood, skin, calabash and of silk strings. Your instrument, the CHE, is my favorite, because its tones are like the voice of the heart."

"Most Honorable Teacher," said little Ah-Sing, "I am glad that I thank you, and I bow before you to lesson. He who teaches me for one verb says."

Junior Etude Red Cross Blanket

The following knitters sent in four-and-a-half inch squares for the Junior Etude Red Cross Blankets, some sending several squares each:

Marianne York; Joyce Barrie; Dick Winters; Jeanne Grobengier; Ellen M. MacPherson; Nacette Chase; Arlene Thompson; Myra Crutcher; Margaret Shedd; Dwight Braker; Carolyn Smith; Dorothy O'Brien; Paula Friedman; Grace Simpson; Paula Shaw; Jean Millspaugh; Blanche Palmer.

Many thanks, knitters. If you do not find your names in the above list they will appear soon. The Junior Etude is making up some blankets as squares are received. So look up some left over bits of wool, any color, and mail in your four-and-a-half inch square. The Red Cross needs these blankets and this is one way to do our bit.

The following letter was received from the Red Cross after the first blanket was sent to them:

Dear Miss Greet:

We wish to thank you for the donation of a knitted Afghan which was received in the 6th department several days ago from the Junior Etude. These Afghans are sent to hospitals for service men, where they are used to bring much comfort and pleasure to the patients. Please extend to all who had a share in this gift our appreciation of their interest.

Yours sincerely,
BALGOLD, E.
Chairman Production Committee.

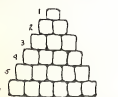
Dear Junior Etude:

I have been reading *The Etude* for a long time. It is very much, and we all like it very much. My mother has a very beautiful voice; my sister Bessie plays the piano; I am a member of the high school orchestra.

From your friend,
LUCAS BERN SHAW (Age 13),
New Jersey

Add-A-Letter Puzzle

Each word requires one more letter to combine with the letters in the word above it. No letter once used may be discarded but the order may be changed.



1, Letter of the alphabet; 2, negative; 3, measure of weight; 4, a musical sound; 5, symbols of musical sounds; 6, a form of poetry.

Honorable Mention for October Essay, "Why We Need Music"

Carol Crowther; Maria Guldstrand; Martha W. Dorn; Elmer Coenra; Eddie Kirby; Foster Malboro; Marjorie Finley; Dorothy Johnson; Nancy Baker; Anna Cook; Eleanor Wilson; Edna Green; Dorothy Mervin; Pauline Belsky; Doris Miller; Phyllis Robinson; Myrtle Blanchette; Marylin Blum; Mable Gaudin; Chris Morton; Louis Bonelli; David M. Nelson; Eileen Coward; Margaret's Holman; Nancy Duff; Anna Willis; Howard Archer; Mary Belle Meyer; Arthur Wellman; George Bennett.



The WELDONIAN SAND, Oakland, California

Music

by Jean Clay Bloom (Age 11)

Some music makes me feel quite GLAD, some music makes me feel quite SAD; some music makes me very SCARED, and sounds as if no one had CARE; But waitness seem the best to ME; no matter where I chance to BE, I'm happy any time I HEAR some waltz tunes fall upon my EAR. I close my eyes and then I SEE the lovely ladies, one, two, THREE; their waltzes tripping, oh, so LIGHT, while music fills the airy NIGHT. Some music's made by angels BRIGHT, like music heard on Christmas NIGHT. This music little SING; this music makes the whole world WING.

THAT'S WHAT YOU GET: the day when I was sitting for my lesson "you told me to be a little girl and just include her lesson. (I've never been told that of the Jovian and Mrs. Waller told me not to play it so fast, And then I heard her say, "I can't let you try it feel better, that's how the Marjorie say. They go first."

From Your Friend,
JOEL E. WALTER (Age 11),
New York

The Junior Etude will award three world prizes each month for the most interesting and original stories or essays on a given subject, and for correct answers to puzzles. Contest is open to all boys and girls under eighteen years of age, whether girls under eighteen years of age, whether a Junior Club member or not. Contestants are grouped according to age as follows:

Junior Etude Contest

SUBJECT FOR THIS MONTH

"Music in My House"

All entries must be received at the Junior Etude Office, 1212 Chestnut Street, Philadelphia, Pa., not later than January 22nd. Winners will appear in April.

CONTEST RULES

1. Contributions must contain not over a hundred and fifty words.
2. Names, age, school, city or town, must appear in upper left corner and your address in the upper right corner of your paper. If you send more than one sheet of paper, be sure to do so in the order in which you wish them to be read.
3. Write on one side of paper only and do not use a typewriter.
4. Do not let your handwriting be illegible.
5. Titles or subjects are requested to hold a preliminary contest and to submit not more than six entries each for each subject.
6. Entries which do not meet these requirements will not be eligible for prizes.

Why We Need Music

(Prize winner in Class B)

Everyday speaking, no one can say to do so many things, just why we need music. We accept the fact that "without a song the day would never end" though we seldom stop to think about it. But who could go through a day without singing, or thinking a song, or whistling a tune? Instead of knowing why we need music, we merely know that we whole vague sense in the darkness to make the shadows seem less formidable. We think of melodies when circumstances prevent us from hurrying into song, and when we are



PLAYING DUETS
Janet Moley (Age 5) Kermit Moley (Age 4)
Hudson, Iowa

especially happy we listen to music of gray little notes as an outlet for our feelings. Music is part of us. It is culture and beauty and an emblem of modern civilization. It must have it. For from it we derive courage and comfort and inspiration. It is the spirit and backbone of a free people; it is a symbol of true Americanism.

SHIRLEY JEAN FINE (Age 14),
Oregon

Junior Club Outline No. 17. Romantic Music

History

The nineteenth century saw the rise of Romanticism in music, in which formal design, perfection of style and rules were considered of less importance than personal feeling, poetic ideas and emotional reaction.

- a. What is classical music?
- b. Wherein does it chiefly differ from romantic music?
- c. Mention three composers of the romantic style.

Terms

- d. What is meant by ad libitum?
- e. Give the term meaning with explanation.
- f. Play the pattern given in this out-



line in three major and three minor keys. It is merely the tonic and subdominant triads in arpeggio form instead of in triad form. Play with good rhythm.

Program

Your musical program can easily be arranged from the compositions of Beethoven, Mendelssohn, Chopin, Greg, MacDowell and other composers. Some of the larger compositions of these composers should be listened to on recordings when possible.

Why We Need Music

(Prize winner in Class A)

Why do we need music? The answer is obvious, especially in these troubled times when the world is in such turmoil. The rising, falling, swelling and tender strains of music act as food does for the human body, keeping it going. So does music act for the soul. It is the food of loving tenderness, which keeps the soul alive, and which the nature of the soul has been established by music, the human body matures but little.

God bless music and never let it leave this world, for music is man's weapon against the forces of evil which our world has never seen plainer than to-day. Guard the Treasure of Love for our music is one of the few truly great treasures the world has left.

ART STROVER (Age 16),
California

Why We Need Music

(Prize winner in Class C)

I have watched many people and most of them were a great deal happier after hearing pleasant music, a familiar tune. Even though I have never been out of the United States I feel sometimes as if I know and have seen some other country after hearing a picturesque composition about it. Music has the power to make a person feel happy or sad. And the world would be a very dull place without music, and in these troubled times music is needed as never before.

CHUCK GILBERT (Age 11),
New York

THE COVER FOR THIS MONTH—We are indebted to the photographic studies of H. Armstrong Roberts of Philadelphia for the charming baby picture on this month's issue of *The Revue*, although, in using this picture to signify the new year that is upon us we took the liberty of having an artist supply the bogle. The *Revue* is to remain all active in music endeavors that we should awaken to the opportunities of the new year, particularly since music in many ways during the stress of war can be put to good uses in strengthening the morale and providing the helpful diversion that should be enjoyed from time to time in order to keep nerves from finding it difficult to hold up under war-time demands.

In these war years thousands and thousands of fine young men who have left their homes in the United States of America to serve in the armed forces of our country are being awakened each day to the call of the *Revue*. As we check the correctness of the notes placed by the artist on this New Year's cover we refer to a little 60 booklet of 60 pages entitled "Bugle Signals, Calls & Marches" by Captain Daniel J. Gantzy, and it is amusing to note the many different calls used for the activities of the Army, Navy, Marine Corps, Revenue Cutter Service, and National Guard. All of these calls represent duties which the men in our armed forces must know how to perform. It behooves everyone on the musical home front to make the resolve with the New Year to perform before the public to the local community to give American homes and gatherings the beneficent things which music can provide.

LENTEN AND EASTER MUSIC—More than by any one thing we are carried through these times by a constancy of faith and an inner knowing that, once again, peace will mantle the earth. In the same way our unified will to sacrifice and serve is sustained through unflinching belief in the supremacy of Right.

Considering the various seasons of the year, we know of none more symbolic of the ultimate triumph than that of Lent and Easter, when sadness gives way to joy and ever stronger faith in the future light.

Through the days of Lent and Easter music can always, play a highly important part in church services all over the country. The sorrowful songs of the season will be lost in celebrations of the latter when exultation and ecstatic hymns will rise from the hearts of men.

To the choir director in need of such seasonal music, the famous *Male Order of the Most Excellent Presbyter Co.* offers direct assistance. In the matter of selecting the right material, our expert staff stands always ready to help with suggestions, responses, Cantatas, hymns, Vocal Solos and Duets, Organ Music, and other classifications. This service is as near to you as your Post Office, and we urge you to make use of it. Simply state your need in a post card, and a letter, and we shall be happy to send you an assortment of material for examination. For all music received you will receive full credit. At the same time, should you need quantities of music chosen, your definite orders for them will receive prompt attention. The fact that our Postal System is taxed to its limits in good reason for telling us your needs in ample time.

MUSIC LOVERS' BULLETIN

A MONTHLY BULLETIN OF INTEREST TO ALL MUSIC LOVERS

January 1943

ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders for cash. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

Album of Duets—For Organ and Piano	Kahnman	40
Album of Favorite First Fiddle Pieces—For Violin and Piano	Reck	50
Confidential School for Organ, Piano, and Chorus	Arnold	20
Child's Century of Famous Composers	Call-Samuelson	25
Beethoven's Works from the Organ	Reck	35
Favorite Hymns from the Organ	Levine	35
First Ensemble Album	Reck	15
Portals of the World's Best-Known Musicians	Reck	15
First Steps—Singer Cantata	Stoles	1.00
First Steps—Singer Cantata	Stoles	1.00
Slavish Children of the Sun	Levine	25
Slavish Children of the Sun	Levine	25
Songs of My Country—For Solo	Reck	40
Songs of My Country—For Solo	Reck	40
No. 8, Symphony No. 3 in F Major	Reck	35
Three Little Girls—For Piano	Reck	35

A second version in the fact that rehearsals should be started earlier this year alone, for various reasons, they are apt to be shorter and less frequent. So again we say, "Let us know your Lenten and Easter requirements as soon as possible so that you can profit by the advance of time."

THE BISEN CHORUS—*Easter Cantata for the Folklord Choir*—Text Compiled and Music Composed by Louise E. Stier—The commemoration of the resurrection of Christ can be observed in no more fitting fashion than through the performance of this beautiful cantata. Regarded in it is the true atmosphere of Easter, one of peace, joy, and divine promise, and the Innate beauty of the music and text makes it particularly suitable for an Easter musical service. This cantata contains eleven numbers. Included in it are eight choruses and solos for soprano, contralto, tenor, baritone, and bass, as well as duets for soprano and alto, and soprano and tenor.

The music has purposely been kept within the scope of the average voluntary choir and will present no costly problems in execution. The time of performance is about forty-five minutes. Take advantage of our special advance of publication offer and order a single copy at the moderate price of 30 cents, postpaid. The work will be off the press in plenty of time for early rehearsals.

1943 CALENDAR FOR MUSIC LOVERS

The calendar produced for this year is A BIG TEN CENTISTS WORTH, and it is through December the orders come in so heavy that it may be possible that some who have waited until after the holidays will be disappointed. With the limited stock on hand for January orders it will be "first come, first served."

For every month of the year there is a new sheet to expose with a master composer's portrait on it. The full name of the composer is given immediately beneath the portrait, followed by several lines of biographical information. Then immediately beneath this is the calendar of the current month, flanked on the left by the calendar of the previous month, and on the right side by the calendar of the next month. The calendar blocks are in two colors, all holidays and Sundays showing in red. The phases of the moon each month also are indicated.

The calendar is a neat, convenient slip for wall hanging or for desk use, the overall showing size being 4 1/2" x 8". In addition to the color in which the portraits are well represented in the fine lithographic process, there is an additional tint warming the portrait. Here is a calendar that includes the portraits of 12 major composers, each portrait being 3" x 4 1/2" in size. The following composers are represented: Mozart, Handel, Bach, Schubert, Wagner, Schumann, Haydn, Chopin, Verdi, Liszt, Mendelssohn, and Beethoven. An individual envelope comes with each calendar.

The ten cent price is for small quantity purchases, but those wanting a dozen or more copies may enjoy a rate of \$1.00 a

THE CHILD'S CERNY—Selected Studies for the Piano—Revised—Compiled by Hugh Arnold—The name of Carl Cerny, one of the most important in the field of piano keys, is well known to all advanced pianists and teachers. Now the opportunity to develop good basic technique is offered to young students through this new collection of forty studies in easy keys suitable for the beginning pianist. Originally written for the piano, the treble clef, these exercises have been arranged and transcribed so that they can be easily between the hands in the treble and bass clefs, conforming to the more modern method of simultaneously presenting both clefs to the beginning student.

Each Arnold, the compiler of this forthcoming book, well knows that substance, musically elegant, and satisfying alone offer little appeal to the child and accordingly has made this volume attractive by clever illustrations and imaginative titles. Young beginners through this book, not only will derive much value from the exercises, but also will enjoy them. Teachers are here offered an opportunity to obtain a single copy of this splendid technique book at the special advance of publication cash price of 25 cents, postpaid.

SONGS OF MY COUNTRY—Arranged for Piano by Ada Ricketts—The many admirers of the practical and highly accurate songs of this progressive writer she has just completed a timely collection of patriotic songs made easy to play for piano.

The book is divided into four sections and contains more than forty songs in all. The first group contains the "Patriotic Songs"; the second, "Famous War Songs of the Early Years." Then follows a section of "Songs Our Fighting Men Like to Sing," concluding section comprises "Famous War Songs of the Patriotic Tunes of Later Years." This latter section contains some surprises and holds much in store for the enjoyment not only of the child performer but for the home folks.

This book will be published in the oblong size convenient for little players and will be illustrated by several fine piano teacher will want to secure a copy of this up-to-the-minute book at the low advance of publication cash price of 40 cents, postpaid. The sale will be limited to the United States and its possessions.

CHILDHOOD DAYS OF FAMOUS COMPOSERS—The *Child Bach*, by Louis Elmswood in a new series of music appreciation books for children. The first volume is a story of Johann Sebastian Bach. Added to the title story of the child of his boyhood and interesting pictures of his four sons and one daughter are arranged in these compositions contain the essential qualities of Bach's music and young and fortunate, to become real friends with this great master whose program possibilities are offered in this book especially a listing of Bach recordings for dramatizing the story at stage and settings—all of which

appeal to the imagination of youngsters and give them a better understanding of the composer. During the period of publication, a single copy *THE CANADIAN BEAR* may be ordered at the nominal cash price of 20 cents, postpaid.

FAVORITE MOVEMENTS FROM THE
GREAT SYMPHONIES. Compiled by Henry

inspired music of such master composers as Beethoven, Brahms, Dvorak, Franck,

Haydn, Mozart, Schubert and Tchaikowsky. Mr. Levine has compiled the collection of symphonic movements. The arrangements, made by William M. Felton, Rob Roy Peery, Henry Levine, and others, are musically yet not difficult. All pedalling, fingering, and phrasing will be clearly marked. The accompaniment is excellent.

the easily marketable, for the average pianist, this soon-to-be-published collection will make possible the fulfillment of a long cherished desire to enjoy at the keyboard "themes" from the great symphonies heard so often over the air and in concert, and which are available in many fine recordings. While this fine volume is in preparation, a single copy may be ordered at our special low advance of publication cash price of 35 cents, postpaid. Copyright restrictions limit the sale of this book to the United States and its possessions.

SIXTEEN SHORT ETUDES for *Technic and Phrasing*, by *Cedric W. Leonard*. A month's

In addition to the well known "Muscle Mystery Series", famous as a series of studies by contemporary educators and teachers, this new book of piano studies by Cedric W. Lemont embraces the development of the technic of later third and early fourth grade level. This includes rapidly repeated notes, legato thirds and sixths, left and right hand octaves, arpeggios for left and right hand (and divided between the two hands), rapid scale passages for left and right hands, chord studies, embellishments, and phrasing, all presented in easy keys.

Mr. LeMont has received considerable recognition as a composer of piano music and already has several published books of technical exercises which have met with great success. This volume of short etudes will again prove his ability as a musician and his understanding of the needs of young piano beginners.

they indicate the melodic line of a work as it weaves itself through the maze of orchestral colors, lights, and shades. No matter the section or instrument to which the theme is assigned, it is indicated in sequence so that, from beginning to end, it can be followed with ease through an entire performance. The instruments which carry the melody are identified throughout, and there are copious analytical notes on the form of the work as it proceeds. The preliminary pages carry a discussion of the symphonic form in general and a portrait of the composer.

An order for a single copy of the Symphonic Skeleton Score, No. 8 may be placed now at the low advance of publication cash price of 25 cents, postpaid. Delivery will be made immediately upon publication.

THREE LITTLE PIGS, *A Story with Music for Piano*, by Ada Richter—In this new

Richter continues her most successful "stories with music" series using the

familiar tale of the "Three Little Pigs" as the inspiration for her delightfully descriptive music. Such titles as *We're Off to Build Our Houses*, *Invitation to the Fair*, *The Wolf's Song*, *Little Pig Sleeps*, and *Rolling Home* in the *Butter Churn* are indicative of the tuneful, easy grade pieces interwoven with

The story is a complete unit. *Little Pigs* has excellent recital possibilities. The story can be read by the teacher or an older pupil while the younger pupils play or sing the descriptive little pieces. The presentation can be made as simple or elaborate as desired. Numerous full-page illustrations, which are useful for "busy-work" coloring projects, will serve as a guide for staging as a playlet. Suggestions for use on concert and recital programs will be included in the back of the book. In advance of publication a single copy of this new book may be ordered at the special cash price of 25 cents, postpaid.

**ALBUM OF FAVORITE FIRST POSITION
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Schumann, and *The Swan* by Saint-Saens. Several original Fantasies by Mr. Kohlmann on Christmas and Easter themes are also included. Since the work is printed in score form, two copies will be required for performance.

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Emily Greene

Moderato

TO SOMEONE

GEORGET ORARA

1

I'm wait-ing some-one to go home to, Or some-one to come home to.

I'm wait-ing some-one to go home to, Or some-one to come home to.

William Clayton

Hold Thou My Hands

GRAHAM GOOPREY

Moderato espressivo

Hold Thou my hands - In God and His un-failing love.

After

Deep emotions, gently

AFTERWARD

Flow on

Flow on

Flow on

OLIVE P. CORRIE

1

[illegible]

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